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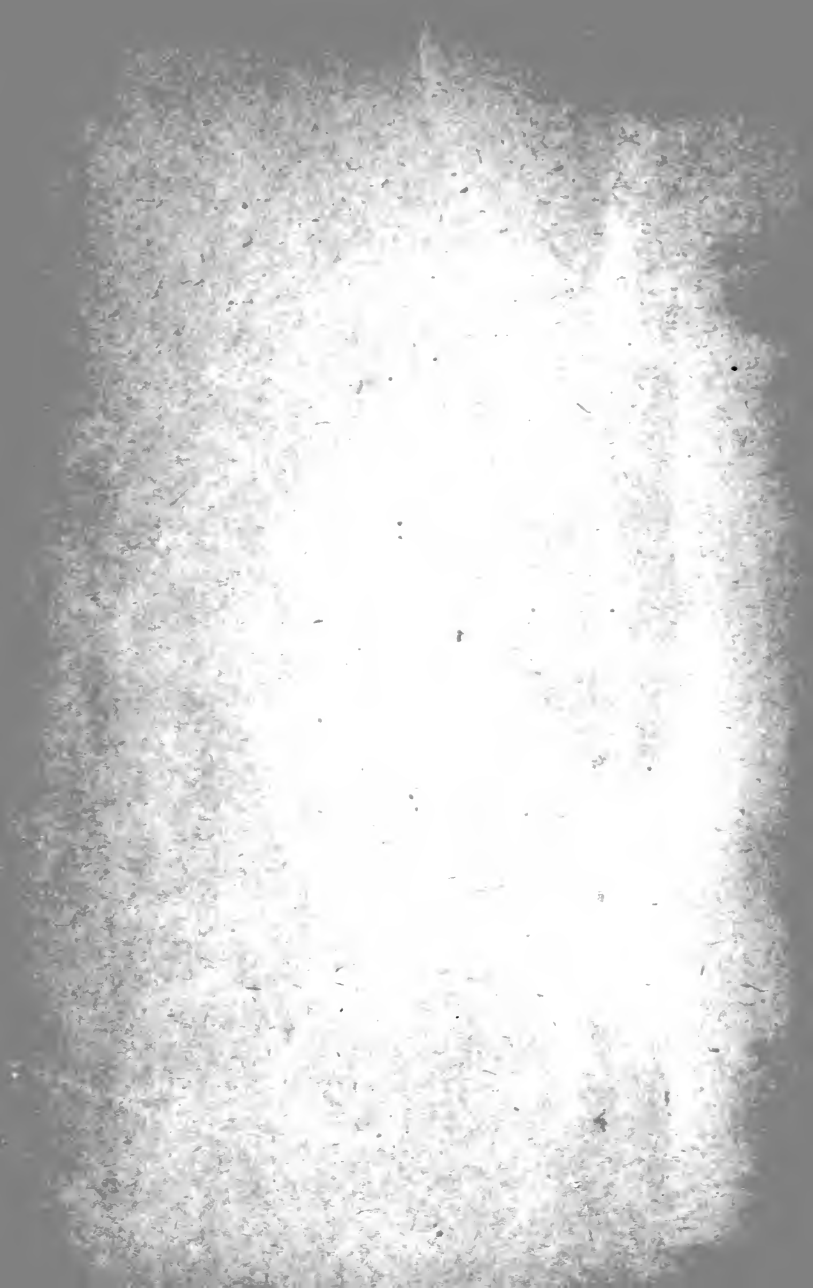
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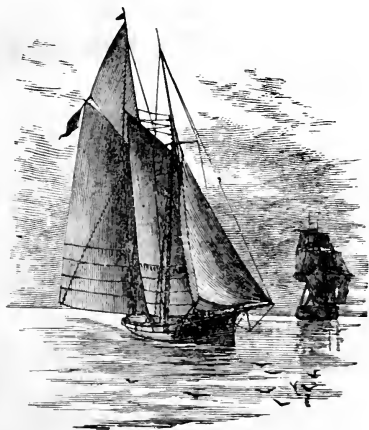
ONTARIO.
NOVA SCOTIA.
BRITISH COLUMBIA.

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P.E. ISLAND.

ROYAL CANADIAN SERIES.

FOURTH
READING BOOK.



TORONTO:
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PREFACE.

THE FOURTH READING BOOK, like the other members of the Royal Canadian Series, is no mere collection of extracts. It has been constructed to assist the experienced, and direct the inexperienced, master, in the teaching of subjects connected with reading. But in no case has its proper function been lost sight of. The exercises and notes it contains are used as a means to the better understanding and the better reading of the selections. Everything has been made subsidiary to the main purpose of the series—to teach pupils to read intelligibly and intelligently.

The selections have been drawn from the best available sources; and, as fragmentary extracts are unsatisfactory to pupils, only such have been inserted as could be made complete in themselves. The lessons have been carefully graded and edited, and will be found, it is confidently believed, to suit in all respects the standard of the Fourth Class in Public Schools. The matter of the lessons has also been carefully considered. The prominence given to Canadian subjects imparts a national character to the work, while the variety of the extracts affords to the large class of our school population who do not advance beyond the Fourth standard, an opportunity of becoming acquainted with some of the great names of English and American literature. It will be found, too, that the attractiveness of style and interest of matter that mark the selections will facilitate the cultivation of a literary taste as well as of a love for reading. Nor have the wants of a country like ours been overlooked. Something else we need to cultivate besides the imagination. This book contains lessons on subjects of practical importance to all classes of the community, and the selections generally can hardly fail to exercise a healthy moral influence in forming

the character. At the age when pupils enter the Fourth Class, too much importance cannot be attached to the practice of memorizing choice pieces of prose and verse. To facilitate this, some of the finest thoughts from the Masters of our Literature have been inserted throughout, and attention has been directed to those selections and parts of selections that are most worthy of being stored up in the memory.

The Elocutionary Notes and Introduction have been prepared, as far as possible, in untechnical language, and the former have been so constructed as not to reduce the pupil to the level of an automaton. In the Literary Notes and Questions, the aim has been to assist the teacher in training the pupils to think, to comprehend the author's meaning, and to realize the excellences of his style and the beauty or nobility of his thoughts. The exercises in Spelling, Grammar, and Composition, have been graded to suit the progressive wants of the pupils, and no pains have been spared to utilize the reading lessons as they should be utilized, for teaching these important subjects. To Composition in particular, much attention has been paid, and the pupil who faithfully consults the Introduction, and performs the work assigned under this head, cannot fail to acquire the power of expressing himself, both in speaking and in writing, with ease, accuracy, and flexibility.

In brief, the matured opinion of educators in Canada and elsewhere is that in Public Schools the reader should be made the focus of language study. For this reason the Fourth Book—the most important of this Series—has been made emphatically a language reader. In the graded school, such a book is sure of a welcome; in the ungraded school, it is simply a necessity.

TORONTO, *June*, 1883.

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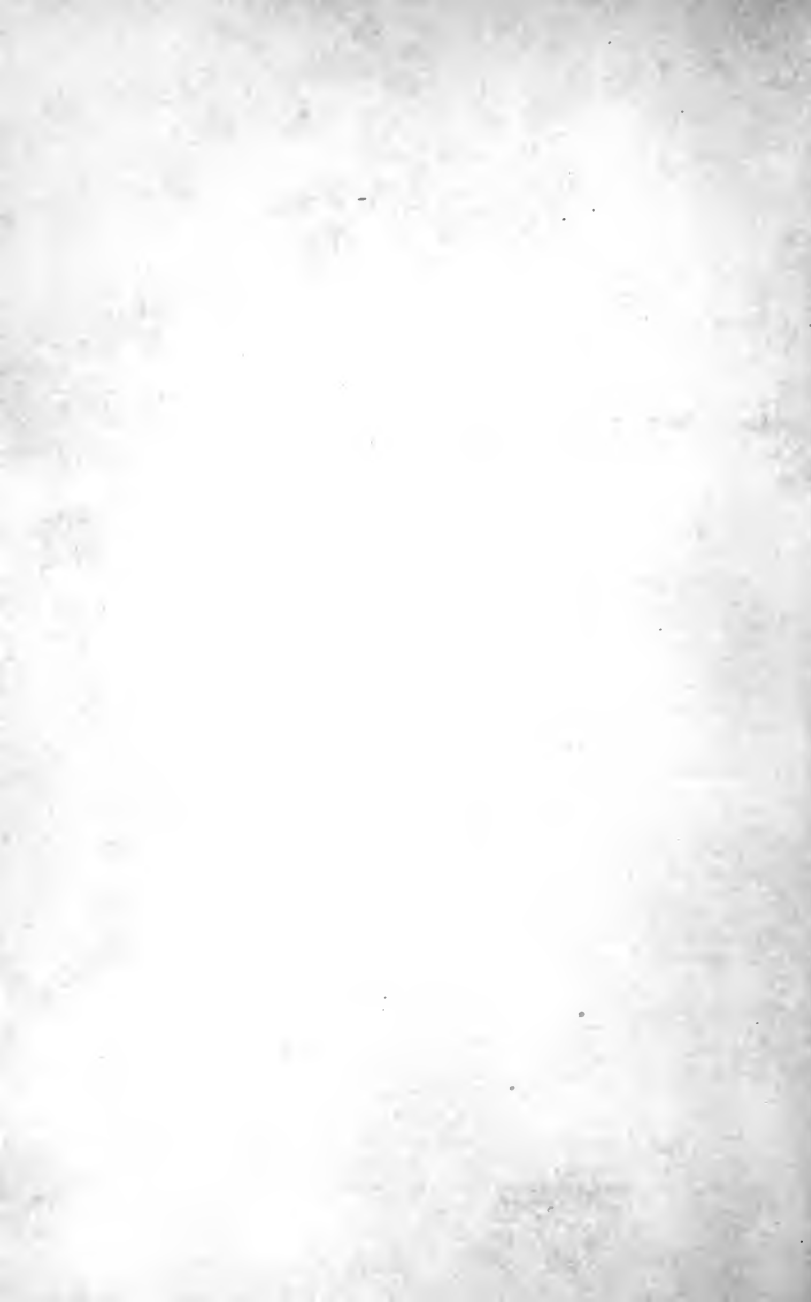
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INTRODUCTION.

I. ELOCUTION.

THE ART OF READING consists in the appropriate utterance of the thoughts and feelings presented in written language. As there are different conditions of thought and feeling, so are there different tones of voice for their expression. Hence the careful reader by a thorough study of the thoughts and feelings to be expressed, must determine: (1) The *general spirit* of the selection, so as to know the force of voice, the time, etc., with which it should be read: (2) the important *ideas* of the selection, that he may know which words are emphatic.

The primary requisites of a good reader are:—

1. CLEAR ARTICULATION.
2. CORRECT VOCAL EXPRESSION.

I. CLEAR ARTICULATION.

Many persons through carelessness have acquired habits of indistinct articulation, such as mumbling, joining together words that should be kept separate, and making unaccented syllables almost inaudible. For effective reading, therefore, *distinct utterance* is the first requisite.

The following Exercises will help to discipline the muscles used in articulation, and to accustom them to energetic action:—

1. Pronounce the sound *ee*, extending the lips, as much as possible sidewise, and showing the tips of the teeth.

2. Pronounce *ah*, opening the mouth wide.

3. Pronounce *oo* (as in *cool*), contracting the lips.

Having pronounced the sounds in this order, *Ee-ah-oo*, three or four times, re-arrange them thus: *Ee-oo-ah*, *Ah-ee-oo*, *Oo-ah-ee*, *Oo-ee-ah*, and utter them as described above.

4. Pronounce the words, *Stand*, *Strike*, *Halt*, *Hold*, forcibly expelling the air from the lungs with the utterance of each word.

After having continued these exercises for a short time, take a sentence and pronounce each word separately, with the utmost precision, exaggerating, at first, the movement of the lips and jaws: next, pronounce phrases in the same manner, *e.g.*

Tufts—of—grass—waved—in—the—meadow.

The little—simple—nimble—spinner—came—skipping—and—singing.

He—sought—the shade—and—shunned—the sunshine.

He—bursts—upon—them.

I said—opinion,—not—*u*pinion.

That—last—still—night.

It is false—to say—he had—no other faults.

He said—friends—and—not—frien's.

II. VOCAL EXPRESSION.

The chief elements of Vocal Expression are: Quality, Force, Time, Inflection, Emphasis, and Pause. As few pieces can be read throughout with the same quality of voice, the reader must study carefully the thoughts and emotions expressed.

1. QUALITY.

By **QUALITY** is meant the tone of voice used in expressing thoughts and feelings.

The qualities of voice used in ordinary reading are: **Whisper**, **Pure Tone**, **Orotund**.

(a) The **Whisper** is used to express caution, fear, or secrecy. For an example, see Part I., Lesson X., stanza 9.

(b) **Pure Tone** is that used in common conversation, simple narrative, or description, and for the expression of cheerful emotions and pleasant thoughts. For an example, see Part I., Lesson II., stanza 1.

(c) The **Orotund** is the pure voice deepened, round, and full. It is used to express whatever is grand, vast, or sublime. For an example, see Part I., Lesson XIV., stanza 3.

2. FORCE.

FORCE is the degree of loudness used in reading. There are three degrees of force: **Soft**, **Moderate**, and **Loud**.

Soft or **Gentle Force** is used in the expression of pathetic and subdued feelings—caution, pity, or tenderness. For an example, see Lesson X., stanza 5.

Moderate Force is used in reading narrative, descriptive, or didactic selections. For an example, see Part I., Lesson II., stanza 1.

Loud Force is used to express anger, command, exultation, or defiance. For an example, see Part I., Lesson XX., stanza 7.

3. TIME.

The **TIME** that should be given to the pronunciation of the words of a sentence depends on the character of the selection. If the selection is grave or pathetic, the words should be uttered slowly. Gentle emotions naturally require **Slow Time**. Unexcited or equable states of mind require a moderate rapidity of utterance. Hence, narrative or descriptive selections should be read with **Moderate Time**. Animated, joyous, witty, or humorous pieces require **Fast Time**.

For an example of *Slow Time*, see Part I., Lesson X., stanza 8; of *Moderate Time*, Lesson X., stanza 1; of *Fast Time*, Lesson XX., stanza 3.

4. INFLECTION.

INFLECTION or **SLIDE** is the rise or fall of the voice that occurs on the accented syllable of an emphatic word. There are two inflections: the **Rising** (^), which carries the voice upward from the general pitch; and the **Falling** (^), which marks a downward slide of the voice. See Part I., Lesson VI.

5. EMPHASIS.

EMPHASIS is the peculiar stress laid upon words in a sentence for the purpose of bringing out fully the meaning. See Part I., Lesson IV.

6. PAUSE.

PAUSE is the suspension of voice in reading. A pause is required—

(a) After the subject of a sentence.

(b) Between nouns in apposition.

- (c) Before and after a parenthetic clause.
- (d) After every strongly emphasized word or clause.
- (e) After an inverted part of a sentence.
- (f) Before adjectives following the noun they qualify.
- (g) After "But," "Hence," and other words that mark a change of construction in the composition.

Suggestions to the Teacher.

Vary the ordinary reading, and arouse the interest of the class by some of the following methods:—

1. Concert reading by the whole class.
2. Concert reading by sections; one section reading to a punctuation mark, and another section continuing the reading to another punctuation mark—each section taking its part promptly.
3. Mirror reading: In this exercise, a pupil reads a paragraph, and the teacher repeats the reading, imitating the pupil's tones, inflections, and emphasis.
4. Writing on the blackboard sentences which have been uttered on the playground, and making the pupils repeat them separately and in concert. This will show the difference between the natural mode of expression and the unnatural one they have a tendency to adopt in reading.

II. DEFINITIONS.

1. **Figures of Speech.** The Figures of Speech referred to in this book are deviations from the ordinary mode of applying words, intended to produce some rhetorical effect. From 2 to 13 of the following are Figures of Speech.

2. **Allegory.** A sentence or discourse in which one subject is described by means of another which resembles it.

3. **Apostrophe.** A turning away from the regular course of composition to address something absent, as if it were present.

4. **Antithesis.** The statement of a contrast, or the opposition of thoughts and ideas.

5. **Ellipsis.** The omission in a sentence of some word or words necessary to a full and regular construction.

6. **Hyperbole, or Exaggeration,** expresses more than the literal truth. It represents objects as greater or less than they really are, so as to make the statements more expressive or more easily understood.

7. **Imitative Harmony.** The use of a word or phrase, the sound of which corresponds to, or resembles, the thing signified.

8. **Irony** expresses a meaning contrary to that conveyed by the speaker's words.

9. **Metonymy** puts one word for another; as, the cause for the effect, or the effect for the cause; the container for the thing contained; the sign for the thing signified; or the abstract for the concrete.

10. **Metaphor** is a mode of speaking of the thing as if it were another.

11. **Personification** represents inanimate objects and abstract ideas as living.

12. **Simile** formally likens one thing to another, and is introduced by "like" or "as." A metaphor may be expanded into a simile: as in st. 7, p. 41, where "leaden sky" is expanded in the note.

13. **Sarcasm.** A keen reproachful, but at the same time witty, expression.

14. **Alliteration** is a similarity of sound at or near the beginning of words that follow one another, or are closely connected.

15. **Poetry** is composition written to produce pleasure by means of elevated thought or impassioned feeling, generally conveyed in a special form called Verse.

16. **Prose** includes all composition not poetry. It is the ordinary mode of expressing our thoughts.

17. **Epic Poetry** is a narrative of outward events combined for poetic interest by plot, scenery, etc. In the Great Epic supernatural beings control events: as Milton's "Paradise Lost." From 18 to 19 of the following are epic or narrative.

18. **The Romance** is a narrative poem, in which the events are more under human control than in the Great Epic: as "Marmion."

19. **The Ballad** is a short, simple poem in which the events succeed one another rapidly, and many things are merely suggested: as "Lady Clare."

20. **Lyric Poetry** is the expression of some intense feeling, passion, emotion, or sentiment. From 21 to 23 of the following are lyrical.

21. **The Song** is usually short, simple, and broken up into stanzas, each complete in meaning, but constituting a necessary part of the whole: as "Song for Canada."

22. **The Elegy** is connected chiefly with the impassioned expression of regret for the departed: as "The Burial of Sir John Moore."

23. **The Sonnet** is sometimes descriptive, but is generally a concentrated expression of a single phase of feeling: as Wordsworth's Sonnet, "Composed on the Beach at Calais."

24. **Dramatic Poetry** is a picture of life adapted to representation on the stage, and consists of a representation of an animated conversation of various individuals from whose speech the story is learned: as Shakespeare's play of "Richard II."

25. **Rhyme** is similarity of sound at the end of words in lines of poetry.

26. **Style** is the peculiar mode in which a writer expresses himself.

27. **Pathos or Tender Feeling** is that quality of style which touches the tender chord in our nature.

28. **Humor** is the laughable degradation of an object, without ill-feeling, in a kindly, good-natured way.

29. **Synonyms** are words having the same, or almost the same, meaning.

30. **Homonyms** are words having the same sound, but different meanings.

31. A **Periodic Sentence** is one in which, by using an inverted order of words, the meaning is suspended to the close or near the close.

32. A **Loose Sentence** is one which may be brought to a grammatical close at one or more points before the end.

III. COMPOSITION.

Composition is the art of expressing our thoughts in suitable language. The term is also applied to what we have composed, and includes the various forms of literature or literary composition.

A **Sentence** is the expression of a single complete thought. A **Paragraph** is a connected series of thoughts relating to the same subject and forming part of a composition. Out of sentences and paragraphs is built composition proper in its manifold forms. The exercises in this volume, therefore, deal with the *Construction of Sentences and Paragraphs*, including *Punctuation* and *Variety of Expression*. From the nature of things, a pupil's power of expression is much in advance of his knowledge of the rules of the art. Composition proper has, therefore, been introduced under the first lesson and systematically carried on in the form of *Reproduction of Lessons* from heads, synopses, etc. The pupil has thus abundant opportunities of putting into practice his continually increasing technical knowledge.

I. THE SENTENCE.

Every sentence should possess the following qualities:—

I. Unity. All its parts should be connected with, and subordinate to, the principal thought. To secure this—

(1) Change the subject as little as possible. The structure of the following sentence is objectionable:—

After he returned, they came to my house, where my sister received them, when my father was absent.

Better—

On his return they came to my house and, in my father's absence, were received by my sister.

(2) Avoid crowding into one sentence ideas that have little connection. Beginners should, for this reason, generally avoid long sentences.

(3) Avoid parenthetical expressions.

II. Clearness. All parts of a sentence should be so arranged as to leave no doubt as to the author's meaning. To secure this—

(1) Place as near one another as possible, words, phrases, or clauses, that are closely related in sense.

(2) Repeat the subject if its omission might leave the meaning obscure or doubtful.

(3) Repeat a preposition or a verb after an intervening conjunction, especially if a verb or an object intervene: as—

He should feel grateful to his friends who helped him, and to his mother in particular. He loves me better than *he* loves his brother.

III. Strength. The parts of a sentence should be so arranged as to produce on the reader or hearer a strong impression. To secure this—

(1) Place the important words in the most prominent places, viz.: the beginning or the end. Hence, generally avoid ending a sentence with a short word.

(2) Use, when effective, the Periodic Sentence. (See Definition 31.)

(3) Avoid repeating a word unless necessary for the sense. Also avoid the recurrence of an unpleasing similarity of sound.—See par. 4, p. 74, "Tom's Brown Heroism."

(4) Be concise. Avoid the use of all unnecessary words, especially adjectives

(5) Use short words rather than long ones; Saxon words rather than Classical ones. Generally avoid fine writing.

COMBINATION OF SEPARATE STATEMENTS INTO SENTENCES.

Combination or Synthesis is the process of combining separate statements into one sentence or into several. The value of this exercise cannot be overestimated. The teacher should practise his pupils in combining in every possible form the statements in each exercise. The converse of this exercise is known as **Rhetorical Analysis**: it has, however, little practical value.

General Directions.

(1) **Simple Sentences.** Select the principal statement, and make its verb the verb of the sentence, expressing the other statements as phrases or single words, thus:—

Separate Statements.—Milton was born at London. He was an epic poet. He was an Englishman. He was a great epic poet. He was born in the year 1608. He was born in the reign of James I. *Combined.*—In the year 1608, during the reign of James I., Milton, the great epic poet, was born at London.

(2) **Complex Sentences.** Make the leading statement the principal proposition, and the other propositions dependent on it. The sentence just formed may be easily altered to a complex one, by turning some of the phrases into adjectival propositions.

(3) **Compound Sentences.** Take the leading statements and connect them by an appropriate conjunction, making the others subordinate elements in the compound sentence. The sentences in this volume have been so constructed as to give practice in the use of the chief co-ordinate conjunctions. The detached sentences in IV., p. 30, become when combined:—

Whittier, the poet, sees a shoeless boy with a torn-brimmed hat, and writes about him, telling what the boy learns elsewhere than in school.

☞ If a sentence contain a number of phrases, avoid grouping them together in any one part of the sentence. Select the arrangement which is most perspicuous and most agreeable to the ear. The teacher will note that the combination exercises given in Part I. deal chiefly with complex and compound sentences.

II. THE PARAGRAPH.

A properly constructed paragraph should possess the following qualities:—

I. **Unity.** All the sentences in the paragraph should relate to some one leading topic. The opening sentence, unless evidently preparatory, should contain a statement of this topic.

II. **Continuity.** The sentences should be so arranged as to carry the line of thought naturally and suggestively from one to the other. The bearing of each sentence on what precedes should be clearly seen.

III. **Variety.** A succession of sentences of any one type should be avoided. The different sentences should generally differ in length and structure.

COMBINATION OF SEPARATE STATEMENTS INTO PARAGRAPHS AND SHORT COMPOSITIONS.

General Directions.

I. Select carefully the leading statements for the principal sentences, and express the others by words, phrases, or clauses.

II. Avoid connecting together by conjunctions facts that have no connection in sense. Express such facts in separate sentences.

III. Vary the structure and arrangement of the sentences.

III. VARIETY OF EXPRESSION.

To secure facility of expression we must have an ample stock of words, and be able to vary the arrangement and structure of our sentences.

The special exercises having this object in view may be classed as follows:—

I. **Changing the voice of the verb.** Thus—

Act. Feelings of envy actuated him. *Pass.* He was actuated by feelings of envy.

Note that by using the Passive voice, we are enabled (1) to emphasize the object by placing it first in the sentence, and (2) to express the performance of an act without mentioning the agent.

II. **Changing the form of the sentence.** A Declaratory sentence may be changed into an Interrogative or Exclamatory sentence; an Interrogative, into a Declaratory or Exclamatory sentence, and so on, without changing the meaning. Thus—

Declar. No one can count the number of the stars. *Interrog.* Who can count the number of the stars?

Exclam. How could we count the number of the stars!

☞ Note that a positive statement implies a negative question, and *vice versa*.

III. **Expanding a word or phrase into a clause.** That is, by turning (1) a simple sentence into a complex one. Thus—

Simple. Brown, looking at the line of boys, thought of his troubles. *Expanded.* Brown, as he looked at the line of boys, thought of his troubles.

(2) A complex sentence into a compound one. Thus—

Complex. If you go, I shall be sorry. *Compound.* Go, and I shall be sorry.

IV. **Contracting a clause into a word or phrase.** That is, by turning (1) a complex sentence into a simple one. Thus—

Complex. The Czar is not a man whom we could love. *Contracted.* The Czar is not a lovable man.

(2) A compound sentence into a complex or simple one. Thus—

Compound. The king is a brave man, and is beloved by all his subjects. *Complex.* The king, who is a brave man, is beloved by all his subjects.

Simple. The king, a brave man, is beloved by all his subjects.

V. **Changing from Direct to Indirect narration, or the converse.** In the Direct form of speech, the words of the speaker are given exactly as uttered by himself, as—

“I would rather,” said his father, “see him dead than a coward.”

In the Indirect form the speaker's words are repeated by another, as—

His father said he would rather see him dead than a coward.

The principal changes in passing from the Direct to the Indirect narration are—

(1) The first and second persons are changed to the third, as above.

(2) The present tense is changed to the past, as—

Direct. "I have gone," said he.

Indirect. He said he had gone.

(3) When the Imperative mood, with or without independent elements, occurs, the construction and phraseology must be altered, as—

Direct. "Go, my son," said he.

Indirect. He told his son to go.

(4) The demonstrative "this" becomes "that."

☞ The converse of these principles holds good in changing Indirect into Direct narration.

VI. Transposition.—That is, changing the order of the words, phrases, or clauses in a sentence.

The **Grammatical order** is the arrangement we naturally follow in speaking or writing, viz.:—(1) The subject with its modifiers; (2) The verb; (3) The object or complement; and (4) Adverbial phrases or clauses.

The **Rhetorical order**, which is used in the language of strong feeling, belongs peculiarly to poetry, but occurs in impassioned prose also. In this order an emphatic word occupies the prominent place in a sentence, viz., the beginning or the end, if this be not its usual place. Emphasis is often secured by the use of the anticipative "it" or "there." Thus—

He struck his father.

A man came to see me.

It was his father that he struck.

There came a man to see me.

☞ In transposing from the poetical to the prose order, supply such words as are required to make the sense complete, and arrange in the grammatical order, making such modifications as may be necessary to secure grace and harmony.

VII. Expansion of Synopses and Hints.—In exercises of this nature, which are taken up in Part II., the pupil is required to expand into a composition the given sentences or hints.

VIII. Contraction of Passages.—In exercises of this nature, which occur in Parts I. and II., the pupil is required to summarize the lesson in sentences of his own construction and arrangement.

IX. Variations of Phraseology.—This is effected specially—

(1) By the use of synonyms; that is, by substituting for a word or phrase another of the same or a similar meaning, as—

His conduct is puerile.

His behaviour is boyish.

(2) By denying the contrary, as—

He effected a great change.

He effected no slight change.

Akin to this is **Euphemism**, which in a roundabout way avoids the harshness of a direct statement, as—

He is stupid.

He is not clever.

(3) By circumlocution, as—


Geology. The science which treats of the nature and structure of the earth's crust.

- (4) By remodelling the sentence, *e.g.*,
The elephant is larger than any other land animal.

Remodelled.

No other animal is so large as the elephant.
The elephant is the largest land animal.
All other land animals are smaller than the elephant.
The elephant surpasses in size all other land animals.
No other land animal equals the elephant in size.
All other land animals are inferior in size to the elephant.
No other land animal approaches the elephant in magnitude.
The elephant is unrivalled in size by any other land animal.

A large number of other variations might be added to the above.

 In this volume the exercises under (1) to (4) are introduced as exercises in paraphrasing, and in varying the form of, phrases, clauses, and sentences selected from the lessons. Their practical importance cannot be over-estimated, as by continued practice we learn to think promptly of different words for expressing our thoughts, and we thus have a variety from which to select the most suitable. The teacher should supply exercises of this kind on every lesson.

X. Paraphrasing Prose and Poetry.—A Paraphrase gives in another and usually simpler form the author's meaning. As an exercise, it supplies practice in most forms of variety of expression.


General Directions for Paraphrasing.

- (1) Before attempting the exercise, make sure of the exact meaning of the passage as a whole.
- (2) Express precisely the original meaning without unnecessary expansions or contractions.
- (3) Let the words be changed as far as practicable; but when no equivalents can be found, the words of the original may be retained. If the passage contains a direct quotation, the quotation need not be paraphrased, but it may be thrown into the indirect form and then paraphrased. Figurative language may be changed into plain language; and unnecessary or ornamental words and phrases should be omitted.
- (4) The form and construction of the sentences may be changed at pleasure.
- (5) In paraphrasing poetry, the rhetorical order may be changed into the grammatical order.

IV. PUNCTUATION.

Punctuation is the art of indicating, by means of points, which elements of a sentence are to be connected, and which to be separated, in meaning. Its object is to make clear to the reader the meaning of printed or written language. The points made use of for this purpose are :

<i>Comma</i> (,).	<i>Period</i> (.).	<i>Quotation</i> (" ").	<i>Apostrophe</i> (').
<i>Semicolon</i> (;).	<i>Interrogation</i> (?).	<i>Parentheses</i> () .	<i>Hyphen</i> (-).
<i>Colon</i> (:).	<i>Exclamation</i> (!).	<i>Dash</i> (—).	

 Every dictation lesson should be also an exercise in punctuation.

I. The **Comma** is used to separate—

(1) Two words in the same construction when the connective is omitted, as—

The brave and strong man was there. The brave, strong man was there.

Exceptions. 1. Two words connected by "or," and having the same meaning, may be separated by a comma, as—

The master, or ruler of the house.

2. The first of two contrasted words is followed by a comma, as—

He is shrewd, but honest.

(2) Three or more words used in a series in the same construction, as—

Canada produces wheat, oats, barley, rye, and other grains.

(3) Pairs of words of the same part of speech from other pairs in the same construction, as—

He is brave and gentle, wise and diligent, simple and courteous.

(4) Appositives and their adjuncts from the rest of the sentence, as—

McGee, the Canadian statesman, was foully murdered.

Exception. When the appositive is closely connected with the subject, the comma is omitted, as—

John the Baptist.

(5) The nominative of address from the rest of the sentence, as—

Hearken, O my people. Return, my son, to thy father.

(6) Each of a succession of phrases or clauses, unless they are in pairs and connected by conjunctions, as—

They returned to their homes, after the lapse of some time, to visit their parents.

(7) An adjective phrase from the rest of the sentence, as—

Having seen the extent of the danger, he returned. The king, angry and bewildered, saw his troops in full retreat.

Exception. When the phrase is restrictive, no comma is used, as—

A city set on a hill cannot be hid.

(8) Emphatic adverbs, as "therefore," "indeed," etc.; and adverbial phrases, from the rest of the sentence, as—

In spite of his efforts, he failed. In very truth, he has been deceived.

(9) Adverbial clauses, especially when they introduce a sentence, from the rest of the sentence, as—

Long after he had returned, I saw my mistake.

(10) Adjective clauses from the words they modify, except when restrictive, as—

Cicero, who was a great orator, lived at Rome. The king spoke to the countess who stood near him.

(11) Parenthetical phrases or clauses from the rest of the sentence, as—

The men, I feel sure, have proved false.

(12) The members of a compound sentence, whether contracted or fully expressed, especially when there are more than two, as—

On the general's death, they threw down their arms, and before long were allowed to return to their homes,

The **Comma** is also used—

- (13) To indicate the omissions in contracted compound sentences, as—
To err is human; to forgive, divine.
- (14) To introduce an informal quotation (see III. the Colon (2)), as—
The General said, "Courage, my lads."
- (15) After the words "as," "namely," and "to wit," as—
There were two present, namely, James and John.
- (16) After *Yes* and *No*, when followed by a word of address, as—
No, my friend.

II. The **Semicolon** indicates a longer pause than that indicated by the comma. It is used to separate—

- (1) The members of a compound sentence which are themselves subdivided by commas, as—

When he returned, he visited me; and when he had visited me, he set sail.

- (2) The second clause of a sentence from the first, when the second indicates the reason for the statement in the first, as—

You may as well leave at once; for you will never succeed by staying.

- (3) Contrasted sentences, from one another, as—

His language was that of a gentleman; but his actions were those of a scoundrel.

III. The **Colon** indicates a longer pause than the semicolon :

- (1) When a compound sentence contains a series of distinct propositions separated by semicolons, and ends with a clause on which the sense of the rest depends, this clause is preceded by a colon, as—

When the general had returned; when, after a brief delay, the troops were marshalled in line of battle; when, too, the enemy were advancing to the attack: then, and not till then, did the storm burst forth in all its fury.

- (2) In the direct and formal introduction of a quotation, the colon is used, often followed by a dash and preceded by such expressions as "the following," "as follows," etc., as—

The commanding officer issued the following general order:—"At six a.m. tomorrow the garrison will parade for battalion drill."

- (3) When, in a compound sentence, one clause, complete in itself, is followed by another clause containing some remark or illustration regarding the one preceding it, the colon is used between them, if no conjunction connects them, as—

Don't be too sure: the wisest are liable to err.

- (4) The connectives "to wit," "namely," and "as," introducing an example, are generally preceded by a colon, as—

There are three degrees of comparison: namely, the positive, the comparative, and the superlative.

- (5) *Yes* and *No* should be followed by a colon, when they are followed by a statement containing or repeating the answer, as—

Is he there? No: he is not there.

IV. The **Period** is used—

- (1) At the end of every complete sentence.
- (2) After every abbreviation: as,

J. L. Thompson,

- (3) After a title or heading, and after an address and a signature: as,
The Royal Canadian Series. Book I. J. Thompson, London.

V. The **Interrogation Point** is used after every direct question.

VI. The **Exclamation Point** is used after words, phrases, clauses, or sentences that express some strong emotion: as—

How slowly the vessel ploughs the main! Consummate horror! Guilt without a name!

Several exclamation points may be used if the emotion be very great: as—

An honest politician! Impossible!!

VII. **Quotation Marks** are used to enclose the actual words of a quotation: as—

"Run," said his friend, "run, or you will be taken."

A quotation within a quotation is enclosed in single quotation marks: as—

"I have seen him," said he, "and he said, 'leave at once.'"

VIII. The **Parenthesis** encloses some explanatory word or phrase introduced into the middle of a sentence, but independent of the sentence in construction: as—

Matilda Jane (such was the lady's name) smiled when we approached.

IX. The **Dash** is used—

(1) To mark that what comes after it is a statement of the particulars of what has gone before: as—

There were three present—John, James, and Thomas.

(2) To enclose parenthetical expressions: as—

His wisdom—for he was wise—was of great service to the State.

(3) To mark an abrupt or unexpected turn in a sentence: as—

Politicians are brilliant, versatile, profound, far-seeing—everything but honest.

(4) After other points, when a longer pause is required than they usually admit of.

X. The **Apostrophe** denotes the omission of a letter or letters: as—

There's a man.

XI. The **Hyphen** is used—

(1) To separate the parts of a *Temporary Compound*, that is, a compound in which the parts are imperfectly united, and in which the accent falls equally on both: as—

Steam-engine.

In *Permanent Compounds*, that is, compounds in which the union of parts is complete, and in which the accent falls on the modifying part, no hyphen is used: as—

Rosebud.

(2) At the end of a line to show that a word is not complete.

FOURTH READING BOOK.

PART I.



I.—THE FOUNDERS OF UPPER CANADA.

DR. RYERSON.

The Rev. Egerton Ryerson [1803-1882], D.D., LL.D., son of Colonel Ryerson, a United Empire Loyalist, was born in the county of Norfolk, Ontario. After gaining an education, mainly by his own unaided efforts, he entered the Methodist ministry in 1825, and became editor of the *Christian Guardian*, on its establishment in 1829. For some years Dr. Ryerson was president of Victoria College, Cobourg, and in 1844 received the appointment of Chief Superintendent of Education for Upper Canada. To him the province owes its present excellent school system, which for upwards of thirty years he watched over with fostering care, devoting to its advancement the best years of an energetic

life. On retiring from this position in 1876, he employed his well-earned leisure in completing *The Loyalists of America and their Times*, a work upon which he had long been occupied, and from which the following lesson is taken.

So rel'	route (<i>root</i>)	pur sued' (<i>u</i> as in <i>mute</i>)
Cat ar a' qui (<i>aw kee</i>)	O nei' da (<i>ni</i>)	pri va' tions

1. The United Empire Loyalists found themselves at the close of the War of Independence, in 1783, exiled and impoverished, and their enemies in possession of their homes and domains in the United States. Upwards of thirty thousand of them were, therefore, compelled to seek refuge in those almost unknown and wilderness provinces which have since become the wide-spread, free, and prosperous Dominion of Canada.

2. Upper Canada was then unknown, or known only as a region of dense wilderness and swamp; of venomous reptiles and beasts of prey; as the hunting grounds and encampments of numerous Indian tribes; of intense cold in winter; with no redeeming feature except abundance of fish and game.

3. Five vessels were procured and furnished to convey the first colony of banished refugee Loyalists from New York to this western wilderness. They sailed round the coasts of Nova Scotia and New Brunswick, and up the St. Lawrence to Sorel, where they arrived in October, 1783, and where they built themselves huts, or shanties, and wintered. In May, 1784, they prosecuted their voyage in boats, and reached their destination, Cataraqui, afterwards Kingston, in the month of July.

4. Other bands of Loyalists made their way by the mili-

1. **enemies.** Who were they? **homes, domains.** Distinguish between these words.

2. **venomous.** Does this word qualify both "reptiles," and "beasts"? To each of the ex-

pressions between the semicolons supply what is needed to make a complete sentence.

3. **banished refugee.** What words in par. 1 explain this? Trace on the map the different routes.

tary highway to Lower Canada, as far as Plattsburg, and then turning northward proceeded to Cornwall; thence they ascended the St. Lawrence, along the north side of which many of them settled.

5. But the most common route was by way of the Hudson River, which divides into two branches about ten miles north of Albany. The western branch, called the Mohawk, leads towards the Oneida Lake, which was reached by a portage. From Oneida Lake the way lay along the Oswego River to Lake Ontario. Flat-bottomed boats, specially built or purchased for the purpose by the Loyalists, were used in this journey. The portages over which the boats had to be hauled, and all their contents carried, are stated to have been thirty miles.

6. On reaching Oswego, some of the Loyalists coasted along the eastern shore of Lake Ontario to Kingston, and thence up the Bay of Quinté. Others went westward, along the south shore of the lake to Niagara. Some of the latter pursued their course to the head of the lake at Burlington; others made their way up the Niagara River to Queenston; conveyed their boats over the portage ten or twelve miles to Chippewa; thence up the river into Lake Erie, settling chiefly in what was called "Long Point Country," now the County of Norfolk.

7. This journey of hardship, privation, and exposure occupied from two to three months. The parents and family of the writer of this history were from the middle of May to the middle of July making the journey in an open boat. Generally two or more families would unite in one company, and thus assist each other in carrying their boats and goods over the portages.

8. A considerable number came to Canada from New

6. pursued their course. Point out a synonymous expression in par. 3. thence—river. What words are to be supplied here?

7. hardship — exposure. Which of these words includes the others? in—company. Is this phrase needed?

Jersey and the neighborhood of Philadelphia, on foot, through the then wilderness of New York, carrying their children and household effects on pack-horses, and driving their cattle, which subsisted on the herbage of the woods and valleys. Some of the families of this class testified to the relief and kindness they received from the Indians on the journey.

9. The privations experienced by these Loyalist patriots for years after their settlement in Canada were more severe than anything experienced by the Pilgrim Fathers during the first years of their settlement in Massachusetts.

10. Upper Canada has a noble parentage, the remembrance of which its inhabitants may well cherish with respect, affection, and pride.

impoverished; made poor.

venomous; poisonous.

prosecuted; continued.

portage; a break in a chain of water communication over which boats have to be carried.

testified; bore witness.

destination; place intended to be reached.

privations; sufferings from want of the necessities of life.

patriots; lovers of their country.

1. **The United Empire Loyalists.** These were American colonists who, at the breaking out of the War of Independence, fought on the side of Great Britain in order to keep the British empire united. At the conclusion of the war all the property that remained to these Loyalists was confiscated.

wilderness provinces. New Brunswick received the greater part of the Loyalists; but many settled in Nova Scotia and Upper Canada, and a few in Prince Edward Island and Lower Canada.

9. **Pilgrim Fathers.** Englishmen who, to escape religious persecutions at home, emigrated to America. The first party of them reached Plymouth, Massachusetts, in December, 1620. Being poorly provided against the severity of an American winter, a great number of them died before the following spring.

I. Transcribe and prepare for dictation:—Loyalist, impoverished, Dominion, region, venomous, except, ascended, pursued, occupied; also par. 8, 9, and 10.

II. Distinguish between *prey* and *pray*; *prosecute* and *persecute*; *proceed* and *precede*; *route* and *root*; *effects* and *affects*; *their* and *there*.

III. Classify the parts of speech in par. 10. Write the plural of colony, branch, journey, county, history, company, foot, and the singular of shanties, families, valleys, children. Parse the nouns in par. 1 and 2, and the verbs in par. 3, and 4, as transitive or intransitive.

IV. Divide par. 1 into propositions. Analyze the third sentence in par. 5, and the first in par. 7, according to the following scheme:—

PROPOSITION.	SUBJECT.	PREDICATE.
Some of the latter pursued their course to the head of the lake at Burlington.	Some of the latter	pursued their course to the head of the lake at Burlington.

For explanations in regard to **Paraphrasing and Combination Exercises**, see Introduction.

V. Paraphrase:—With no redeeming feature except abundance of fish and game. Five vessels were procured and furnished to convey the first colony. Prosecuted their voyage. Subsisted on the herbage. Upper Canada has a noble parentage.

Combine the following statements into one sentence in as many ways as possible, varying in each case both the language and the arrangement:—Many of the U. E. Loyalists had to leave the United States. They came to Ontario. Ontario was then almost a wilderness. They came in flat-bottomed boats. These boats were specially built for the purpose.

Reproduce the substance of the preceding lesson under the following heads:—Who the U. E. Loyalists were. Why they left the United States. By what means, and by what routes they came to Canada. The condition of Canada then. The condition of Ontario then. When they settled in Ontario. Why we should cherish their memory.

II.—LADY CLARE.

TENNYSON.

Alfred Tennyson [1810—], the Poet Laureate, is one of the greatest of living poets. For many years he has lived a retired life in the Isle of Wight, frequently enriching our literature with poems, some of which will be read as long as the English language endures. Among his works are *In Memoriam*, *Idylls of the King*, *The Princess*, *Maud*, *Enoch Arden*, three dramas, a number of lyrics, and a few ballads. In the careful choice and harmonious arrangement of words, he is unsurpassed, his vocabulary being, for the most part, strong and pithy Saxon.

1. It was the time when lilies blow,
And clouds are highest up in air,

Indicate some differences between prose and verse.

1. Note this exquisite poetical description of the season.

ELOCUTIONARY.—Stanza 1. Begin in a lively narrative tone. Do not emphasize "was." Group "highest up in air."

Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.

2. I trow they did not part in scorn :
Lovers long-betrothed were they :
They two will wed the morrow morn :
God's blessing on the day !
3. " He does not love me for my birth,
Nor for my lands so broad and fair ;
He loves me for my own true worth,
And that is well," said Lady Clare.
4. In there came old Alice the nurse,
Said, " Who was this that went from thee ? "
" It was my cousin," said Lady Clare,
" To-morrow he weds with me."
5. " O God be thanked ! " said Alice the nurse,
" That all comes round so just and fair ;
Lord Ronald is heir of all your lands,
And you are not the Lady Clare."
6. " Are ye out of your mind, my nurse, my nurse ? "
Said Lady Clare, " that ye speak so wild ? "

3. Observe that Lady Clare's happy reflections are indulged in just before the nurse tells her the secret. Explain the use of the quotation marks here and in st. 4.

5. all—fair. What does the nurse mean ?

6. Out—mind. Give synonymous expressions. Note that in ballads words are often repeated

2. Pause after " lovers," " betrothed," and " wed." Rising inflection on " morn." Read " God's blessing on the day " slowly, in a tone of reverence.

3. Change the tone, so as to personate Lady Clare. Emphasize " birth," " lands," and " worth."

4. Pause after " In." Change the tone to personate the old nurse.

5. Lower the tone slightly in reading " said Alice the nurse." Pause after " Ronald," and " you."

6. Use a high, excited tone to express Lady Clare's feelings. The nurse's words should be read slowly and in a low tone. Emphasize " you," and " my," in the last line.

"As God's above," said Alice the nurse,
 "I speak the truth: you are my child.

7. "The old Earl's daughter died at my breast;
 I speak the truth, as I live by bread!
 I buried her like my own sweet child,
 And put my child in her stead."

8. "Falsely, falsely have ye done,
 O mother," she said, "if this be true,
 To keep the best man under the sun
 So many years from his due."

9. "Nay now, my child," said Alice the nurse,
 "But keep the secret for your life,
 And all you have will be Lord Ronald's,
 When you are man and wife."

10. "If I'm a beggar born," she said,
 "I will speak out, for I dare not lie.
 Pull off, pull off, the brooch of gold,
 And fling the diamond necklace by."

11. "Nay now, my child," said Alice the nurse,
 "But keep the secret all ye can."

7. as—bread! "As it is true that I live by bread, so I," etc. like—child. Turn this into a sentence. And—stead. Why had the nurse done so?

8. How had the nurse acted "falsely?" Note that Lady Clare thinks, not of her own misfortune, but of the wrong done to Lord Ronald.

9. What is the nurse afraid of? See l. 2, st. 12.

10. I—lie. What would Lady Clare risk if she spoke out? Why dare she not lie? Pull—by. Why does she act thus?

11. faith. What is meant? Cp. st. 2 and 3.

7. Read the parenthetic clause, "I speak—bread," a little faster than the rest of the stanza. What words in the last two lines are emphatic?

8. Read Lady Clare's words quickly and in a loud, indignant tone.

9. Read the nurse's words in a loud whisper, expressing caution and secrecy. Group the words "man and wife."

She said, "Not so: but I will know
If there be any faith in man."

12. "Nay now, what faith?" said Alice the nurse;
"The man will cleave unto his right."

"And he shall have it," the lady replied,
"Though I should die to-night."

13. "Yet give one kiss to your mother dear!
Alas! my child, I sinned for thee."

"O mother, mother, mother," she said,
"So strange it seems to me."

14. "Yet here's a kiss for my mother dear,
My mother dear, if this be so,
And lay your hand upon my head,
And bless me, mother, ere I go."

15. She clad herself in a russet gown,
She was no longer Lady Clare:
She went by dale, and she went by down,
With a single rose in her hair.

16. The lily-white doe Lord Ronald had brought
Leapt up from where she lay,

12. What is the nurse's opinion of Lord Ronald?

13-14. O—go. Lady Clare has resisted the nurse's efforts to make her do wrong: now her manner changes, and she becomes gentle and tender.

O—mother. The repetition shows that the speaker is unable

to realize the truth of what she has heard.

14. this. What?

15. She—by down. The ballad style of saying "she went." Why did she put a single rose in her hair?

16. Note the beautiful word-picture.

13. Read the nurse's words in a tone of sorrow; and Clare's slowly, in a tone of bewilderment.

14. Emphasize in l. 2, "mother dear," and "so."

15. Change the tone and read as one would speak in telling the story. Pause after "longer." Emphasize "single rose," not "single."

Dropt her head in the maiden's hand,
And followed her all the way.

17. Down stept Lord Ronald from his tower :
 " O Lady Clare, you shame your worth !
Why come you drest like a village maid,
 That are the flower of the earth ? "
18. " If I come drest like a village maid,
 I am but as my fortunes are :
I am a beggar born," she said,
 " And not the Lady Clare."
19. " Play me no tricks," said Lord Ronald,
 " For I am yours in word and in deed.
Play me no tricks," said Lord Ronald,
 " Your riddle is hard to read."
20. O, and proudly stood she up !
 Her heart within her did not fail :
She looked into Lord Ronald's eyes,
 And told him all her nurse's tale.
21. He laughed a laugh of merry scorn :
 He turned and kissed her where she stood :
" If you are not the heiress born,
 And I," said he, " the next in blood—

17. you—worth ! " I love that beauty should go beautifully." *Idylls of the King.* that—earth. The flower is the perfection, and the most beautiful part, of the plant. you shame—earth ? Explain what Lord Ronald means.

20 proudly—up ! What had been her attitude before this ? Explain "proudly."

21. laughed—scorn. At what ?

17. Personate Lord Ronald. Pause after the second "you."

18. Lady Clare uses a tone of humility. 20. Read so as to express admiration,

22. "If you are not the heiress born,
 And I," said he, "the lawful heir,
 We two will wed to-morrow morn,
 And you shall still be Lady Clare."

22. See l. 4, stanza 4. Point out passages that show Lady Clare's affectionate nature, and noble character.

russet-gown; a country dress of coarse, reddish gray material. trow; believe. betrothed; promised in marriage.

☞ This poem is called a *ballad*, that is, a story told in simple verse and simple language.

I. Transcribe and prepare for dictation:—cousin, daughter, diamond, cleave, laugh, and stanzas 15 to 19.

II. Distinguish between *air*, *heir*, and *hair*; *due* and *dew*; *brooch* and *broach*; *die* and *dye*; *way* and *weigh*; *flower* and *flour*.

III. Classify the parts of speech in stanza 20. Write the corresponding singular or plural of *lilies*, *lady*, *day*, *brooch*, *kiss*; and the corresponding masculine or feminine of *maiden*, *earl*, *doe*, *heir*. Parse the nouns and adjectives in stanzas 7 and 8, and the verbs in stanzas 15 to 17, according to their kind, (transitive or intransitive,) and form (weak or strong).

IV. Paraphrase:—All comes round so just and fair. Keep the secret for your life. The man will cleave unto his right. You shame your worth. I am but as my fortunes are. I am yours in word and in deed.

Combine into one sentence, as in lesson I.:—Lady Clare and Lord Ronald were cousins. Lady Clare went to Lord Ronald. She was dressed in a russet gown. She had a single rose in her hair. She went to confess her mother's deceit.

Reproduce "Lady Clare" under the following heads:—Who Lady Clare and Lord Ronald were. The nurse's secret. Its effect on Lady Clare. What she said to Lord Ronald. His reply.

Howe'er it be, it seems to me,
 'Tis only noble to be good.
 Kind hearts are more than coronets
 And simple faith than Norman blood.
 —Tennyson.

III.—THE TRUANT.

HAWTHORNE.

Nathaniel Hawthorne [1804-1864], was the first American writer to become famous in England for descriptions of American society. These, for the most part, appeared in tales contributed to New England newspapers and magazines. Many of the tales are of a weird and imaginative character, though some, such as "The Truant," are intended to teach a moral lesson. His chief works are *The Scarlet Letter*, *Mosses from an Old Manse*, *The Marble Faun*, *The House of the Seven Gables*, *The Blithedale Romance*, and *Twice-Told Tales*.

char' ac'ter se date' in gen' u ous ap pro ba' tion

1. Daffydowndilly was so called because in his nature he resembled a flower, and loved to do only what was beautiful and agreeable, and took no delight in labor of any kind. But, while he was yet a little boy, his mother sent him away from his pleasant home, and put him under the care of a very strict schoolmaster, who went by the name of Mr. Toil.

2. Those who knew him best affirmed that this Mr. Toil was a very worthy character, and that he had done more good, both to children and grown people, than anybody else in the world. Certainly, he had lived long enough to do a great deal of good; for he had dwelt upon the earth ever since Adam was driven from the garden of Eden.

3. Nevertheless, Mr. Toil had a severe and ugly countenance; his voice, too, was harsh, and all his ways and customs seemed very disagreeable to our friend Daffy; for

As the study of the lesson proceeds, show that this story is an allegory.

1. Why is "Mr. Toil" represented first as a schoolmaster?

2. for — Eden. See Genesis iii. 17-19.

3. Mr. Toil is thus described because neglected work takes away from our pleasures.

ELOCUTIONARY.—This selection requires pure tone, moderate time,

1. Pause after called. Group "only—agreeable."

2. Emphasize strongly "best" and "lived"

unless a lad chose to attend quietly and constantly to his book, he had no chance of enjoying a quiet moment in the school-room of Mr. Toil.

4. "I can't bear it any longer," said Daffy to himself, when he had been at school about a week; "I'll run away, and try to find my dear mother; and, at any rate, I shall never find anybody half so disagreeable as this old Mr. Toil."

5. So, the very next morning, off started poor Daffy, and began his rambles about the world, with only some bread and cheese for his breakfast, and very little pocket-money to pay his expenses. But he had gone only a short distance when he overtook a man of grave and sedate appearance, who was trudging at a moderate pace along the road.

6. "Good morning, my fine lad," said the stranger; and his voice seemed hard and severe, but yet had a sort of kindness in it: "whence do you come so early, and whither are you going?"

7. Little Daffy was a boy of very ingenuous disposition, and had never been known to tell a lie in all his life. Nor did he tell one now. He hesitated a moment or two, but finally confessed that he had run away from school, on account of his great dislike to Mr. Toil, and that he was resolved to find some place in the world where he should never see or hear of the old schoolmaster again.

8. "Oh, very well, my little friend," answered the stranger; "then we will go together, for I, too, should be glad to find some place where Mr. Toil was never heard of."

5 and 6. **But**—in it. The boy's walking soon became work—exertion to secure an end, and, hence, to some extent pleasing. Distinguish "rambles" from "journey," and "trudging" from "walking."

6. **whence, whither.** What words do we generally use for these? Which are correct?

8. **I, too—of.** The stranger himself is Mr. Toil. Explain what he means. See Genesis iii. 17-19.

4. Imitate the tone of a discontented boy.

6. Read the stranger's words in a slow and somewhat harsh tone.

9. They had not gone far when the road passed by a field where some haymakers were at work. Daffy was delighted with the sweet smell of the new-mown grass, and thought how much pleasanter it must be to make hay in the sunshine, under the blue sky, and with the birds singing sweetly in the neighboring trees and bushes, than to be shut up in a dismal school-room, learning lessons all day long, and being continually scolded by old Mr. Toil. But in the midst of these thoughts, while he was stopping to peep over the stone wall, he started back, and caught hold of his companion's hand.

10. "Quick! quick!" cried he; "let us run away, or he will catch us!"

"Who will catch us?" asked the stranger.

"Mr. Toil, the old schoolmaster! Don't you see him amongst the haymakers?"

11. And Daffy pointed to an elderly man, who seemed to be the owner of the field, and the employer of the men at work there. He had stripped off his coat and waistcoat, and was busily at work in his shirt-sleeves. The drops of sweat stood upon his brow; but he gave himself not a moment's rest, and kept crying out to the haymakers to make hay while the sun shone. Now, strange to say, the figure and features of this old farmer were precisely the same as those of old Mr. Toil, who at that very moment must have been just entering his school-room.

12. "Don't be afraid," said the stranger; "this is not

9. thought—Mr. Toil. Was Daffy right? Give reasons for your answer.

not in the laborers? make—shone. Give the proverb, and explain.

11. Why did Daffy recognize Mr. Toil in the old farmer and

12. people—two. Account for this. more. Why not most?

9. Express the contrast between the pleasant thoughts associated with "sunshine," and the gloomy ones, associated with the "dismal school-room."

10. For the boy's words, use an earnest, excited tone. Emphasize "who."

Mr. Toil, the schoolmaster, but a brother of his, who was bred a farmer ; and people say he is the more disagreeable man of the two. However, he won't trouble you, unless you become a laborer on the farm."

13. "I am very glad to hear it," quoth Daffydowndilly ; "but, if you please, sir, I should like to get out of his way as soon as possible."

14. So the child and the stranger resumed their journey ; and by-and-by they came to a house by the road-side, where a number of people were making merry. Young men and rosy-cheeked girls, with smiles on their faces, were dancing to the sound of a fiddle. It was the pleasantest sight that Daffy had ever met with.

15. "Oh, let us stop here," cried he to his companion ; "for Mr. Toil will never dare to show his face in this place."

But the last words had hardly died away upon his tongue, when, happening to cast his eyes on the fiddler, whom should he behold again but the likeness of Mr. Toil, holding a fiddle-bow instead of a birch-rod.

"Oh, dear me !" whispered he, turning pale ; "it seems as if there was nobody but Mr. Toil in the world. Who could have thought of his playing on a fiddle ?"

16. "This is not your old schoolmaster," observed the stranger ; "but another brother of his, who was bred in France, where he learned the profession of a fiddler."

"Pray let us go a little further," said the boy ; "I don't like the looks of this fiddler at all."

17. Well, thus the stranger and little Daffydowndilly went wandering along the highway, in shady lanes, and through pleasant villages ; but, whithersoever they went, behold ! there was the image of old Mr. Toil. If they entered a house, he sat in the parlor ; if they peeped into

16. bred in France. The French are a gay people. profession. Distinguish from "trade."

17. wandering. Distinguish

from "rambling." Why is the stranger always with the boy? He made—mansions. Explain clearly.

the kitchen, he was there. He made himself at home in every cottage, and stole, under one disguise or another, into the most splendid mansions.

18. Little Daffy was almost tired to death, when he perceived some people reclining lazily in a shady place, by the side of the road. The poor child entreated his companion that they might sit down there, and take some repose. "Old Mr. Toil will never come here," said he; "for he hates to see people taking their ease."

19. But even while he spoke, Daffydowndilly's eyes fell upon a person who seemed the laziest, and heaviest, and most torpid of all the lazy, and heavy, and torpid people, who had laid down to sleep in the shade. Who should it be again, but the very image of Mr. Toil!

20. "There is a large family of these Toils," remarked the stranger. "This is another of the old schoolmaster's brothers, who was bred in Italy, where he acquired very idle habits. He pretends to lead an easy life, but is really the most miserable fellow in the family."

21. "Oh, take me back—take me back!" at last cried the poor little fellow, bursting into tears. "If there is nothing but Toil all the world over, I may just as well go back to the school-house."

"Yonder it is, then," said the stranger. "Come, we will go back to school together."

22. There was something in his companion's voice that little Daffy now remembered; and it is strange that he had not noticed it sooner. Looking up into his face, behold! there again was the likeness of old Mr. Toil; so that the poor child had been in company with Toil all day, even while he was doing his best to run away from him.

20. bred in Italy. In Naples and in some other Italian cities there are great numbers of poor people, called *lazzaroni*, who will not work, but who live by begging.

22. it is strange — sooner. Why had Daffy not recognized the stranger before? See note on par. 5 and 6.


23. Little Daffy had learned a good lesson, and from that time forward was diligent at his task, because he knew that diligence was not a whit more toilsome than sport or idleness. And, when he became better acquainted with Mr. Toil, he began to think that his ways were not so very disagreeable, and that the old schoolmaster's smile of approbation made his face almost as pleasant as even that of Daffydowndilly's mother.

23. What good lesson had Daffy learned? And, when — mother.

How do we feel when our work is well done?

affirmed; declared.
character; a person.
approbation; approval.

ingenuous disposition; a frank nature—one free from deception.

 In this **Allegory** (see Introduction) the impossibility of escaping from toil is described by means of the adventures of a truant.

I. Transcribe and prepare for dictation:—pleasant, character, countenance, disagreeable, appearance, hesitated, waistcoat, precisely, disguise, mansions, diligence, and par. 9.

II. Distinguish between boy and *buoy*; **ingenuous** and *ingenious*; sight and *site*; bred and *bread*; lesson and *lessen*.

III. Classify the parts of speech in par. 10. Write the other degrees of comparison of the adjectives beautiful, little, best, worthy, pleasantest, most splendid. Parse the nouns, adjectives, and personal pronouns in par. 20; and the verbs in par. 1 and 2, according to their kind and form.

IV. Point out the phrases in par. 1. Analyze, as in lesson I., the first, second, and fourth propositions of par. 14.

V. Paraphrase:—Trudging at a moderate pace. In the midst of these thoughts. He had no chance of enjoying a quiet moment. Dancing to the sound of a fiddle. The last words had hardly died away upon his tongue. Diligence was not a whit more toilsome than sport or idleness.

Combine into one sentence, as in lesson I.:—Little Daffy ran away from school. It was on a fine morning. He had some bread in his pocket. He had a lump of cheese in his pocket. The bread and cheese were for his breakfast. He had a little money in his pocket.

Write a letter to a school-fellow telling, under the following heads, what you have read in "The Truant."—Who Daffy and Mr. Toil were. Why Daffy ran away. His companion. Their adventures. The lesson Daffy had learned.

IV.—ON EMPHASIS.

1. Emphasis is the force or stress of voice laid upon words, to bring out their meaning clearly. We utter our words in sentences, and of the words used there will always be some more significant than others. These significant words must be pronounced with such a degree of emphasis that it will be impossible for a person hearing them to mistake the meaning. If, however, all the words in a sentence receive equal emphasis, the reading becomes monotonous and inexpressive.

2. If we say "*That* little girl reads well"—placing emphasis on the first word only—we mean that the particular girl referred to, as distinct from some one else, is a good reader. If we place the emphasis on "little"—"*That little* girl reads well"—we mean that the little girl, not the tall one, reads well. If we emphasize "girl"—"*That little girl* reads well"—we mean that the girl is a good reader, but some boy or other person is not. If we emphasize "reads"—"*That little girl reads* well"—we mean that the girl is a good reader, although she may not excel in the rest of her school work. If we emphasize "well"—"*That little girl reads well*"—we mean that the girl is a good reader, and not a bad or indifferent one. We see, then, that by laying stress on each of the five words, we are enabled to express five different meanings. We place the emphasis on the significant word or words in a sentence, and when the idea expressed by any word is not important, that word is not emphatic. Hence, we derive the first rule for emphasis, "WORDS AND PHRASES PECULIARLY SIGNIFICANT OR IMPORTANT, ARE EMPHATIC."

3. In such a sentence as "You were taught to *love* your brother, not to *hate* him," the ideas of love and hatred are contrasted or placed in opposition, and this contrast is expressed by placing the emphasis on the words *love* and

hate. Hence, we have the second rule for emphasis, "WORDS AND PHRASES THAT ARE CONTRASTED OR THAT POINT OUT A DIFFERENCE, ARE EMPHATIC."

4. The great use of emphasis is to make prominent new ideas, and therefore words representing ideas which have already been expressed or suggested, do not need emphasis, when they occur again. In the sentence, "*Winter* is often too *cold*, and *summer* too *warm*; so *spring* and *autumn* are *pleasanter* seasons of the year," the words "seasons of the year" are not emphatic, because the idea they express has already been suggested by the use of the names of the seasons. The writer does not wish to tell us that "spring and autumn" are "seasons," but that they are "*pleasanter*" than "summer and winter."

5. Sometimes, however, a word is repeated merely for the purpose of emphasis, and then the emphasis is increased with each repetition.

"*Jump* far out into the wave;
Jump, or I fire!" he said;
 "This chance alone your life can save;
 JUMP! JUMP!"

Exercise.

6. In the following sentences the emphatic words are marked. Those in capitals are to be more strongly emphasized than those in italics.

"The combat *deepens*. ON ye *brave*,
 Who rush to *glory* or the *grave*!
 WAVE, Munich, all thy *banners* WAVE,
 And CHARGE with all thy *chivalry*."

And had he not *high* honor?
 The HILL-SIDE for his pall,
 To lie in state, while ANGELS wait
 With STARS for tapers tall,

And the DARK ROCK-PINES, like tossing plumes,
 Over his bier to wave,
 And GOD'S OWN HAND, in that lonely land,
 To lay him in the grave!

"Not a *drum* was heard, not a *funeral note*,
 As his corse to the ramparts *we hurried* ;
 Not a *soldier* discharged his *farewell shot*
 O'er the grave where our hero was buried."

"That's the THIRD *umbrella* gone since *Christmas* ! What were you to do? Why, let him go home in the *rain*, to be sure. I'm certain there was nothing about *him* that could *spoil*. Take *COLD* ? *Indeed* ! he does not look like one of the sort to take *cold*. Besides, he'd have better taken *cold* than take our only *UMBRELLA*."

7. Point out the emphatic words in the following sentences, and read the sentences so as to express the meanings clearly.

"A thing of beauty is a joy for ever."

"If wisdom's ways you'd wisely seek,
 Five things observe with care :
 Of whom you speak, to whom you speak,
 And how, and when, and where."

"Little Nell was dead. No sleep so beautiful and calm, so free from mark of pain, so fair to look upon."

"I did not say he struck me."

"Do you ride to town to-day ?"

"I did not say he struck me, I said he pushed me."

"I did not say that you were a good reader, but that you were a good writer."

"Reading without purpose is sauntering, not exercise."

"The shortest life is longest, if 'tis best ;
 'Tis ours to work—to God belongs the rest,"

"The good man is honored, but the evil man is despised."

"What is done cannot be undone."

V.—THE MAPLE.

REV. H. F. DARNELL, D.D.

This pleasing poem, apostrophizing our national tree, was contributed in 1863 to the *British American Magazine*, published at Toronto. Its author, a clergyman of the Church of England, with a charge at St. John's, P.Q., was a frequent contributor of prose and verse to Montreal journals, and to various Canadian periodicals. In 1861 he published a collection of original poems of a religious character, under the title of "Songs by the Way."

um bra' ge ous

ach' ing (ake)

1. All hail to the broad-leaved Maple !
 With her fair and changeful dress—
 A type of our youthful country
 In its pride and loveliness ;
 Whether in Spring or Summer,
 Or in the dreary Fall,
 'Mid Nature's forest children,
 She's fairest of them all.
2. Down sunny slopes and valleys
 Her graceful form is seen,
 Her wide, umbrageous branches
 The sun-burnt reaper screen ;
 'Mid the dark-browed firs and cedars
 Her livelier colors shine,
 Like the dawn of the brighter future
 On the settler's hut of pine.

1. All hail. Parse. her. Account for the gender.

2. dark-browed and livelier. Point out the aptness of these epithets. Like—pine. As the

maple looks bright and cheerful amid the other trees, so the thought of what he will some day be gives the settler cheerfulness amid his toil.

ELOCUTIONARY.—1. Loud exclamatory tone. Avoid the verse accent on "loveliness."

2. Rising inflection on "valleys." Pause after "reaper" in l. 4.

3. She crowns the pleasant hill-top,
Whispers on breezy downs,
And casts refreshing shadows
O'er the streets of our busy towns ;
She gladdens the aching eye-ball,
Shelters the weary head,
And scatters her crimson glories
On the graves of the silent dead.
4. When Winter's frosts are yielding
To the sun's returning sway,
And merry groups are speeding
To sugar-woods away ;
The sweet and welling juices,
Which form their welcome spoil,
Tell of the teeming plenty,
Which here waits honest toil.
5. When sweet-toned Spring, soft-breathing,
Breaks Nature's icy sleep,
And the forest boughs are swaying
Like the green waves of the deep ;
In her fair and budding beauty,
A fitting emblem she
Of this our land of promise,
Of hope, of liberty.

3. Show the aptness of the verbs and adjectives in this stanza.

4. **returning sway.** Explain. Paraphrase "tell of." See l. 3, st. 1, and l. 6, st. 5.

5. **When—deep.** Show that in these lines the sound resembles

the sense. **In her—liberty.** Transpose and supply the ellipsis. The buds of the maple in spring foretell the beautiful leaves of summer. How, then, is the maple a fitting emblem of Canada? Distinguish between "land of promise," and "land of hope."

4. Pause after "frosts," and connect "yielding," with the following.

5. What inflection is there on "promise" ?

6. And when her leaves, all crimson,
 Droop silently and fall,
 Like drops of life-blood welling
 From a warrior brave and tall ;
 They tell how fast and freely
 Would her children's blood be shed,
 Ere the soil of our faith and freedom
 Should echo a foeman's tread.
7. Then hail to the broad-leaved Maple !
 With her fair and changeful dress—
 A type of our youthful country
 In its pride and loveliness ;
 Whether in Spring or Summer,
 Or in the dreary Fall,
 'Mid Nature's forest children,
 She's fairest of them all.

6. **They tell—tread.** Would this thought occur to everyone? Explain the force of "echo," and "tread."

6. Read ll. 1-4 in slow and reverent tone; and ll. 5-8, in a tone expressing boldness and heroic pride.

type; sign.

welling; flowing.

umbrageous; shady.

teeming; abounding.

downs; uplands.

emblem; sign, type.

I. Transcribe and prepare for dictation:—**dreary, reaper, yielding, juices, beauty**, and stanza 3. Underline the silent letters as you transcribe.

II. Give the corresponding singular or plural of **glories, beauty, leaves, echo**; and the other degrees of comparison of **fairest, livelier, busy, merry, welcome**. Parse the nouns, adjectives, and pronouns in stanza 4, and the verbs in stanzas 2 and 3, according to kind and form; and classify the other parts of speech in stanza 4.

III. Divide stanza 3, into propositions, and point out the phrases. Analyze the propositions in stanza 2, according to the following scheme:—

SUBJECT.	ADJUNCTS OF SUBJECT.	PREDICATE.	OBJECT.	ADJUNCTS OF OBJECT.	ADVERBIAL ADJUNCTS OF PREDICATE.
Maple	the broad- leaved.	scatters	glories	her crimson	on the graves of the silent dead.

IV. Paraphrase:—Nature's forest children. Crowns the pleasant hill-top. Whispers on breezy downs. Scatters her crimson glories. Breaks Nature's icy sleep. Ere the soil of our faith and freedom should echo a foeman's tread.

For explanations in regard to **Transposition**, see Introduction.

Transpose stanza 2, in as many ways as possible.

Paraphrase stanza 4.

VI.—ON INFLECTION.

1. Inflection is the rise or fall of the voice that occurs on the accented syllable of an emphatic word.

The two principal Inflections are the Rising, and the Falling—the former of which is marked (´), and the latter (˘).

2. The meaning of the sentence we are reading tells us which of these inflections we are to use. In asking a question for the sake of gaining information, the voice naturally slides upward; while in answering such a question, the voice has a downward slide. Thus, if a person asks another, "Do you want the book?" and receives for answer, "No, the slate," the movement of the voice on "book" is an upward slide, that upon "no" and "slate" is a falling one.

3. Ideas are of two kinds, positive or complete, and negative or incomplete. If a positive idea is to be expressed, a downward slide will occur on the emphatic word; if a negative idea, then an upward slide will be required.

4. The direct question for information affirms nothing, and is, therefore, read with a rising slide, because it is in its nature negative or incomplete. The answer, on the other hand, is positive, and takes the falling slide.

5. Questions that do not ask for information, but are

really equivalent to an assertion, require a downward slide from the emphatic word to the end of the sentence, *e.g.*:

"Do you see that beautiful flower?" "Yès."

"Isn't it splendid?"

In the latter question, the speaker is positive that the person addressed will agree with him; "splendid", therefore, receives the falling slide. If, however, he were not sure that the person would agree with him, he would say "Isn't it spléndid?"

6. When words or phrases are compared or contrasted, the former generally have the rising, and the latter the falling inflection; but when negation is opposed to affirmation, the negative member of the sentence usually has the rising, and the affirmative the falling inflection.

7. Sometimes the voice slides neither up nor down, but has a continuative, level movement from tone to tone. This is called *MONOTONE*, and is employed with great effect in reading passages that are solemn or sublime, or that express awe and reference. It is indicated by a horizontal mark:—

"The thunder rolls: be hushed the prostrate world."

Exercise.

8. In the following examples show, in each case, the reason for the inflection marked; and read the sentences, giving each emphatic word the proper inflection:—

"Is this book yours or mîne?"

"She seemed a creature *fresh* from the hand of God, and *waiting* for the breath of life, not one that *had* lived and suffered *death*."

"With his conduct last evening I was not pleased."

"When did you see James?" "Yesterday."

"When will he come again?" "To-morrow."

"Did you see the teacher?" "Yes." "Did he say anything?"

"Yes." "What did he say?"

"Did he act honestly, or dishonestly?"

The border slogan rent the sky,
 A *Hóme!* a *Górdon!* was the cry;
 Loud were the clanging blows;
 Advanced—forced back—now lów, now hìgh;
 The pennon sunk, and rose;
 As bends the bark's mast in the gále,
 When rent are rigging, shrouds, and sáil,
 It wavered 'mid the foès.
 The war, that for a space did fáil,
 Now trebly thundering swelled the gále,
 And *Stanley* was the cry;
 A light on Marmion's visage spread,
 And fired his glazing eyè.
 With dying hánd, above his héad,
 He shook the fragment of his blade,
 And shouted *victory*;
Chárgé, Chester, chárge! on, Stanley, on,
 Were the last words of Marmion."

A GOLDEN RULE.

Let us speak of a man as we find him,
 And heed not what others may say;
 If he's frail then a kind word will bind him,
 When coldness would turn him away.

For the heart must be barren indeed,
 Where no bud of repentance can bloom:
 Then pause ere you cause it to bleed;
 On a smíle or a frown hangs its doom.



THE BAREFOOT BOY.

VII.—THE BAREFOOT BOY.

WHITTIER.

John Greenleaf Whittier [1807—], the Quaker poet, who came into note by his vigorous verses against American slavery and his advocacy of the cause of labor and freedom, is the most American of the poets of the New World. His verse is distinguished for its lyrical grace and moral earnestness. In "Maud Muller," "The Barefoot Boy," and some others of his best known ballads, there is a charming freshness and simplicity. His chief works are *Songs of Labor*, *In War Time*, *Home Ballads*, and *Snow-Bound*.

tor' toise (tis) ar chi tect' u ral (ki) es chew' ing

1. Blessings on thee, little man,
Barefoot boy with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes;
With thy red lip, redder still
Kissed by strawberries on the hill;
With the sunshine on thy face,
Through thy torn brim's jaunty grace;
From my heart I give thee joy,—
I was once a barefoot boy!
2. Oh, for boyhood's painless play,
Sleep that wakes in laughing day.

Note the frequent ellipsis (omission of words) in this poem.

1. Blessings. Supply the ellipsis. redder—hill. Explain.

2. The author implies that the pleasures of men are not free from

pain. To them each morning brings anxious cares. painless play and laughing day. Explain. mocks—rules. Healthy even when doing what the doctor condemns. Knowledge—wood. Write out, supplying the ellipsis.

ELOCUTIONARY.—1. Read in a brisk, cheerful tone. Emphasize "heart," also "I," and "once," in the last line.

2. Read the first line in a tone expressing regretful longing.

Pause after "Sleep" and "Health."

Health that mocks the doctor's rules,
 Knowledge, never learned of schools,
 Of the wild bee's morning chase,
 Of the wild flowers time and place,
 Flight of fowl and habitude
 Of the tenants of the wood;

3. How the tortoise bears his shell,
 How the woodchuck digs his cell,
 And the ground-mole sinks his well,
 How the robin feeds her young,
 How the oriole's nest is hung;
 Where the whitest lilies blow,
 Where the freshest berries grow,
 Where the groundnut trails its vine,
 Where the wood-grape's clusters shine;

4. Of the black wasp's cunning way,
 Mason of his walls of clay,
 And the architectural plans
 Of gray hornet artisans!
 For, eschewing books and tasks,
 Nature answers all he asks:
 Hand in hand with her he walks,
 Face to face with her he talks,
 Part and parcel of her joy,—
 Blessings on the barefoot boy!

- | | |
|---|---|
| 3. Show the aptness of the verbs. | Nature were a person teaching the boy. Part —joy. A bright merry boy is one of Nature's pleasant things. |
| 4. Nature—talks. The thought is the same as in l. 4, st. 2; as if | |

Lower the tone slightly in reading "never—schools."
 Pause after "fowl," and group "habitude—the wood."

3. See Rules for Pause (II., 5).

5. Oh, for festal dainties spread,
Like my bowl of milk and bread—
Pewter spoon and bowl of wood,
On the door-stone gray and rude !
O'er me, like a regal tent,
Cloudy-ribbed, the sunset bent,
Purple-curtained, fringed with gold,
Looped in many a wind-swung fold ;
While for music came the play
Of the pied frog's orchestra ;
And to light the noisy choir,
Lit the fly his lamp of fire ;—
I was monarch : pomp and joy
Waited on the barefoot boy !

6. Cheerily, then, my little man,
Live and laugh, as boyhood can !
Though the flinty slopes be hard,
Stubble-speared the new-mown sward,
Every morn shall lead thee through
Fresh baptisms of the dew ;
Every evening from thy feet
Shall the cool wind kiss the heat ;

7. All too soon these feet must hide
In the prison cells of pride,
Lose the freedom of the sod,
Like a colt's for work be shod,

5. O'er me—gold. Explain the epithets in this description. Are all the rhymes in this stanza good? Show that "pomp and joy" waited on him.

6. The boy's troubles are short-lived; for him the morning has only freshness. Cf. l. 2, st. 2.

7. Made—moil. Men's continued toil is compared to the old punishment by the tread-mill—a large wheel set in motion by the criminal stepping on it. Happy—sin. Supply the ellipsis. Quick—sin. Sin is a treacherous quicksand, for often it does not seem to be what it really is.

Made to tread the mills of toil,
 Up and down in ceaseless moil;
 Happy if their track be found
 Never on forbidden ground;
 Happy if they sink not in
 Quick and treacherous sands of sin.
 Ah! that thou couldst know thy joy,
 Ere it passes, barefoot boy!

habitude; customary mode of life. architectural; house-building.
 artisans; skilled workmen. eschewing; avoiding.

I. Transcribe and prepare for dictation:—*tenants, tortoise, oriole's, lilies, architectural, artisans, eschewing*, and stanzas 6 and 7.

II. Classify the parts of speech in the first four lines of stanza 7. Parse the adjectives in stanza 1, the nouns in 2, and the verbs in 6, according to kind, form, and tense.

III. Point out the phrases in par. 1. Analyze, as in lesson V., the last four lines of stanzas 4 and 6.

IV. Paraphrase:—With the sunshine on thy face, through thy torn brim's jaunty grace. From my heart I give thee joy. The architectural plans of gray hornet artisans. Nature answers all he asks. The prison cells of pride. Lose the freedom of the sod.

Combine into a compound sentence, as in lesson I.:—Whittier sees a boy. This boy has no shoes. He has a hat. The brim of the hat is torn. The poet writes about the boy. He tells what the boy learns elsewhere than at school.

Paraphrase stanza 2.

One by one thy duties greet thee,
 Let thy whole strength go to each,
 Let no future dreams elate thee,
 Learn thou first what these can teach.

Every hour that fleets so slowly
 Has its task to do or bear;
 Luminous the crown, and holy,
 When each gem is set with care.

—*Adelaide A. Procter.*



VIII.—THE VISION OF MIRZA.

ADDISON.

Joseph Addison [1672-1719], whose essays in the *Spectator* have won for him world-wide fame, was among the first to introduce and popularize periodical literature. His writings are mainly on social and political topics, and contain much wise philosophy and genial criticism. Of his work, Addison himself says: "I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses." Of his literary style, Dr. Johnson has said: "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison."

Cai' ro (<i>Ki ro</i>)	me lo' di ous	pro dig' ious (<i>dijus</i>)
man' u scripts	af fa bil' i ty	con sum ma' tion
in ex press' i bly	sol il' o quies	in nu' mer a ble

1. When I was at Grand Cairo I picked up several Oriental manuscripts, which I have still by me. Among others,

As the study of the lesson proceeds, show that the story is an Allegory.

1. I intend—them. The author

refers to his "Spectator." Explain the use of the capitals and punctuation marks in the par. word for word. Express otherwise.

I met with one entitled "Visions of Mirza," which I have read over with great pleasure. I intend to give it to the public, when I have no other entertainment for them; and shall begin with the first division, which I have translated word for word as follows:—

2. "On the fifth day of the moon, which, according to the custom of my forefathers, I always keep holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and passing from one thought to another, 'Surely,' said I, 'man is but a shadow, and life a dream.'

3. "Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a musical instrument in his hand. As I looked upon him, he applied it to his lips, and began to play. The sound of it was exceeding sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard. They put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in Paradise, to wear out the impressions of the last agonies, and qualify them for the pleasures of that happy place. My heart melted away in secret raptures.

4. "I had been often told that the rock before me was the haunt of a Genius, and that several had been entertained with music who had passed by it; but never heard that

2. The months were originally measured by the moon's revolution. **man is—dream.** Show the force of "shadow" and "dream." This is the *wrong view* of life.

3. and 4. The Genius prepares

Mirza for the *right view* of life by raising his thoughts, exciting his reverence, and subduing his heart. **put me in mind.** Express otherwise. **but never heard.** Supply the ellipsis.

the musician had before made himself visible. When he had raised my thoughts, by those transporting airs which he played, to taste the pleasures of his conversation, as I looked upon him like one astonished, he beckoned me to approach the place where he sat. I drew near with that reverence which is due to a superior nature; and, as my heart was subdued by the captivating strains I had heard, I fell down at his feet and wept. The Genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me up from the ground, and taking me by the hand, 'Mirza,' said he, 'I have heard thee in thy soliloquies; follow me.'

5. "He then led me to the highest pinnacle of the rock, and placing me on the top of it, 'Cast thy eyes eastward,' said he, 'and tell me what thou seest.'

"'I see,' said I, 'a huge valley, and a prodigious tide of water rolling through it.'

"'The valley that thou seest,' said he, 'is the Vale of Misery, and the tide of water that thou seest is part of the great tide of eternity.'

6. "'What is the reason,' said I, 'that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?'

"'What thou seest,' said he, 'is that portion of eternity which is called Time, measured out by the sun, and reaching from the beginning of the world to its consummation.'

7. "'Examine now,' said he, 'this sea that is thus bounded with darkness at both ends, and tell me what thou discoverest in it.'

5. "He—seest." Explain the use of the punctuation marks (see Introduction). **Vale of Misery.** Why is life thus described?

6. thick mist. What does this represent?

7. bounded—ends. Why is sea thus represented?

“ ‘I see a bridge,’ said I, ‘standing in the midst of the tide.’

“ ‘The bridge thou seest,’ said he, ‘is human life; consider it attentively.’

8. “ Upon a more leisurely survey of it, I found that it consisted of threescore and ten entire arches, with several broken arches, which, added to those which were entire, made up the number about an hundred. As I was counting the arches, the Genius told me that this bridge consisted at first of a thousand arches ; but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it.

9. “ ‘But tell me further,’ said he, ‘what thou discoverest on it.’

“ ‘I see multitudes of people passing over it,’ said I, ‘and a black cloud hanging on each end of it.’

10. “ As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon further examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trode upon than they fell through them into the tide, and immediately disappeared. These hidden pitfalls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud, but many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches that were entire.

11. “ There were indeed some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through, one after another, being quite tired and spent with so long a walk.”

8. arches. Years of life before Noah's flood and after it.

Explain clearly how the descriptions that follow apply to life.

Oriental; Eastern.
 manuscripts; books or papers
 written with the hand.
 translated; changed from another
 language.
 meditation; thought.
 profound contemplation; deep
 study.
 habit; dress.
 inexpressibly melodious; un-
 speakably pleasant to the ear.
 Genius; spirit.

transporting airs; music that
 carries away the soul with
 pleasure; that fills it with great
 delight.
 subdued; overcome.
 affability; kindness of manner.
 dispelled; drove away.
 apprehensions; dreads.
 soliloquies; remarks to one's
 self.
 consummation; end.

I. Transcribe and prepare for dictation the words in par. 3 and 4, containing two or more syllables; also syllabicate and accent them.

II. Give the corresponding singular or plural of *life*, *agonies*, *genius*, *soliloquies*. Classify the pronouns in par. 5 and 6. Parse the nouns, adjectives, and pronouns in par. 1, and the verbs in par. 4, as in lesson VII. Classify the other parts of speech in the first two sentences of the same paragraph.

III. Divide par. 1 into propositions, and point out the phrases. Form a simple sentence about "The Vision of Mirza," containing the elements represented in the scheme of analysis in lesson V.

IV. Paraphrase:—Offered up my morning devotions. My heart was subdued by the captivating strains. A look of compassion and affability that familiarized him to my imagination.

Combine into one sentence as in lesson I.:—I cast my eyes towards the summit of a rock. This rock was near me. There I discovered a man. The man was dressed in the habit of a shepherd. He had a musical instrument in his hand. The sound of it was very sweet.

Reproduce, under the following heads, the substance of par. 1-6 of the preceding lesson:—How Mirza came to meet the Genius. What he found the Genius doing. How he was treated, and where he was led by the Genius. What the valley and the tide were.

DOING OR DREAMING.

Be good, dear child, and let who will be clever;
 Do noble things, not *dream* them all day long;
 And so make life, death, and that vast forever
 One grand sweet song.

—Kingsley.

IX.—VISION OF MIRZA.

(Concluded.)

mel' an chol y	hov' er ing (<i>hur</i>)	ac com' mo dat ed
scim' i tars (<i>sim</i>)	su per nat' u ral	in ex press' i ble
per pet' u al ly	dis trib' u ted (<i>ute</i>)	con tem' plat ing

1. "I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves. Some were looking up towards the heavens in a thoughtful posture, and, in the midst of a speculation, stumbled and fell out of sight. Multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them; but often, when they thought themselves within the reach of them, their footing failed, and down they sank. In this confusion of objects, I observed some with scimitars in their hands, who ran to and fro upon the bridge, thrusting several persons on trap-doors, which did not seem to lie in their way, and which they might have escaped, had they not been thus forced upon them.

2. "The Genius, seeing me indulge myself in this melancholy prospect, told me I had dwelt long enough upon it. 'Take thine eyes off the bridge,' said he, 'and tell me if thou yet seest anything thou dost not comprehend.'

"Upon looking up, 'What mean,' said I, 'those great flights of birds that are perpetually hovering about the

Explain clearly how the descriptions in this lesson apply to life.

1. What different classes of men are here described?

2. little winged boys. The ancient Greeks and Romans used to represent Love as a winged boy. Why are the vultures, etc., represented as perching on the middle arches?

bridge, and settling upon it from time to time? I see vultures, harpies, ravens, cormorants, and, among other feathered creatures, several little winged boys, that perch in great numbers upon the middle arches.'

" 'These,' said the Genius, 'are envy, avarice, superstition, despair, love, with the cares and passions that infest human life.'

3. "I here fetched a deep sigh. 'Alas,' said I, 'man was made in vain! how is he given away to misery and mortality!—tortured in life, and swallowed up in death!'

"The Genius, being moved with compassion towards me, bid me quit so uncomfortable a prospect. 'Look no more,' said he, 'on man in the first stage of his existence, in his setting out for eternity; but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into it.'

"I directed my sight as I was ordered, and (whether or no the good genius strengthened it with any supernatural force, or dissipated part of the mist that was before too thick for the eye to penetrate) I saw the valley opening at the further end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one-half of it, inso-much that I could discover nothing in it; but the other appeared to me a vast ocean, planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits, with garlands on their heads, passing among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of

3. Why is the rock represented as made of adamant? Mirza has now the complete view of man's existence.

singing birds, falling waters, human voices, and musical instruments.

4. "Gladness grew in me upon the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats; but the Genius told me there was no passage to them, except through the gates of death, that I saw opening every moment upon the bridge. 'The islands,' said he, 'that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted as far as thou canst see, are more in number than the sands on the sea-shore: there are myriads of islands behind those which thou here discoverest, reaching further than thine eye, or even thine imagination can extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them: every island is a paradise accommodated to its respective inhabitants. Are not these, O Mirza, habitations worth contending for? Does life appear miserable, that gives the opportunities of earning such a reward? Is death to be feared, that will convey thee to so happy an existence? Think not man was made in vain, who has such an eternity reserved for him.'

5. "I gazed with inexpressible pleasure on these happy islands. 'At length,' said I, 'show me now, I beseech thee, the secrets that lie hid under those dark clouds that

4. the islands—*itself*. See Luke xiv. 22; John xiv. 2.

suitable—*them*. See Luke xix. 12-27.

5. The Genius—*me*. Why does the Genius now disappear? Explain what Addison means by calling this essay a "vision."

What is the *right* view of life?

Note that Longfellow in his *Psalm of Life* says:—

Life is real! Life is earnest!
And the grave is not its goal;
"Dust thou art, to dust returnest,"
Was not spoken of the soul,

cover the ocean on the other side of the rock of adamant.' The Genius making me no answer, I turned about to address myself to him a second time, but I found that he had left me. I then turned again to the vision which I had been so long contemplating; but, instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it."

melancholy; sadness.

posture; position.

speculation; a train of thought caused by looking at a subject in various ways.

scimitars; Turkish swords.

comprehend; understand.

harpies; ravenous winged monsters of ancient Greek fables.

avarice; greed for money.

superstition; unreasoning belief.

supernatural force; force beyond the powers of nature.

dissipated; scattered.

adamant; the hardest kind of stone, the diamond.

accommodated; fitted.

I. Transcribe and prepare for dictation par. 1, the words defined, and the words in the lesson with double consonants.

II. Classify the parts of speech in the first two sentences of par. 3. Select the verbs in par. 1, and parse them as in lesson VII.

III. Point out the phrases in par. 2. Analyze the first propositions in par. 1, 3, 4, and 5.

IV. Paraphrase:—I passed some time in the contemplation of this wonderful structure. The Genius seeing me indulge myself in this melancholy prospect. Swallowed up in death. Being moved with compassion. A paradise accommodated to its respective inhabitants.

Combine into a compound sentence, as in lesson I.:—I could see people. They were on the happy islands. They were very merry. They were walking up and down. I could hear the sound of their voices. I could hear the singing of birds. I could hear the sound of falling waters.

Write a letter to a friend describing the bridge and the happy islands which Mirza saw.

Teach me to feel another's woe,

To hide the fault I see;

That mercy I to others show,

That mercy show to me.

—*Alexander Pope.*

X.—THE FIRST SNOW-FALL.

J. R. LOWELL.

James Russell Lowell [1819—] is best known as the author of *The Bigelow Papers*, a collection of poems in the Yankee dialect; but he has poetic gifts of a high order, and has written some vigorous verse. He is also a keen and well-informed critic and a graceful prose writer. In 1855 he succeeded Longfellow as Professor of Modern Languages in Harvard University, and was for a time editor of the *Atlantic Monthly*. In 1877 he represented the United States at the Court of Madrid, and in 1880 was appointed Minister to England.

1. The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.
2. Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm-tree
Was ridged inch deep with pearl.
3. From sheds new-roofed with Carrara
Came Chanticleer's muffled crow,
The stiff rails were softened to swan's-down,
And still fluttered down the snow.
4. I stood and watched by the window
The noiseless work of the sky,

1. silence. What expression in st. 4 suggests the explanation of this?

2. Why is "and" repeated? Wore—earl. Explain.

ridged. The naked twigs of the elm had only a narrow "ridge" of

snow; the evergreen trees were covered over.

4. flurries. Note the aptness of this word—the flock of snow-birds goes past like a whirl of snow. Why "brown leaves"? Put another word for "by."

ELOCUTIONARY.—I. This poem should be read with purest quality. (II., 1. b.)

3. What inflection on "Carrara"?

Emphasize both "stiff" and "rails." Pause after "still."

And the sudden flurries of snow-birds,
Like brown leaves whirling by.

5. I thought of a mound in sweet Auburn
Where a little headstone stood ;
How the flakes were folding it gently,
As did robins the babes in the wood.

6. Up spoke our own little Mabel,
Saying, " Father, who makes it snow ?
And I told of the good All-Father,
Who cares for us here below.

7. Again I looked at the snow-fall,
And thought of the leaden sky
That arched o'er our first great sorrow,
When that mound was heaped so high.

8. I remembered the gradual patience
That fell from that cloud, like snow,
Flake by flake, healing and hiding
The scar of our deep-plunged woe.

9. And again to the child I whispered :—
" The snow that husheth all,
Darling, the merciful Father
Alone can make it fall ! "

7. **leaden sky.** As the sky in a storm has the cheerless color of lead, so the death of their child made everything cheerless to the parents. **that mound.** What?

8. **gradual patience.** Explain

how it fell from the cloud. **scar—woe.** The sorrow is compared to a knife.

9. **The snow—fall!** The poet is still thinking of the "gradual patience." Parse "snow."

5. Gentle force. (II., 2.) 6. Emphasize "who." 8. Slow time. (II., 3.) 9. Read ll. 2-4 according to the description "whispered."

10. Then, with eyes that saw not, I kissed her ;
 And she, kissing back, could not know
 That *my* kiss was given to her sister
 Folded close under deepening snow.

10. with—not. His thoughts
 were so earnestly fixed on his dead

child, that he saw nothing around
 him.

gloaming; twilight.

ermine; a white fur, used as trim-
 ming on the state robes of peers.

Carrara; a pure white marble
 from Carrara, in Italy.

Auburn; Mount Auburn Ceme-
 tery, near Cambridge—a suburb
 of Boston, U.S.

I. Transcribe and prepare for dictation the words with silent letters, and underline these. Distinguish between *night* and *knight*; *fir* and *fur*; *too*, *to*, and *two*.

II. Parse the nouns, adjectives, and pronouns in stanzas 5 and 6, and the verbs in stanzas 1-6 according to kind, form, tense, and voice.

III. Transpose stanza 3. Change the voice of the verbs in ll. 1 and 2, stanza 2; l. 3, stanza 3; l. 1, stanza 5; and l. 1, stanza 7.

Paraphrase stanzas 1, 2, and 3.

☞ Memorize this poem.

XI.—THE STORY OF A STONE.

From "St. Nicholas" Magazine.

(ADAPTED.)

Pol' yp (*Pol ip*)
 Zo' o phyte

Fav' o site
 ac cu' mu la ted

tri' lo bite
 glac' i er (*glas e er*)

1. A great many years ago, when nearly the whole of Canada was covered with water, and the Northern Ocean, which washed the highest crests of the Alleghanies, made an island of the Laurentian Hills, and wrote its name on the Pictured Rocks of Lake Superior, there lived some-

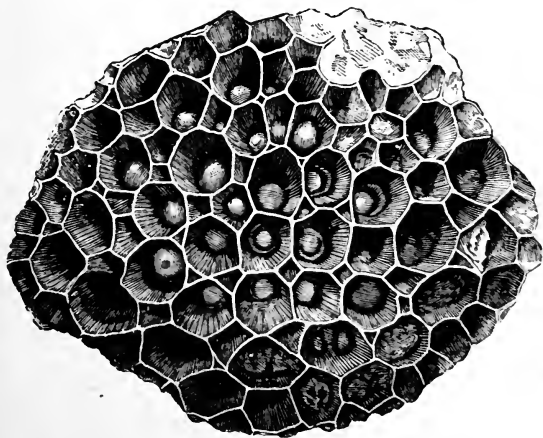
1. wrote—name. Explain. not unlike. Is this the same as "like"?

where in what is now the county of York, in the Province of Ontario, a little animal called a Polyp. It was a curious creature, very small, and not unlike a flower in appearance: on this account it has been called a Zoophyte, or plant-animal.

2. One day, the sun shone down into the water and set this little fellow free from the egg in which he was confined. For a time he floated about near the bottom of the ocean, but at last settled down on a bit of shell, and fastened himself to it. Then he made an opening in his upper side, formed for himself a mouth and stomach, thrust out a whole row of feelers, and began catching whatever morsels of food came in his way. He had a great many strange ways, but the strangest of all was his gathering little bits of limestone from the water, and building them up round him as a person does who builds a well.

3. But this little Favosite, for that was his name, became lonesome on the bottom of that old ocean; so one night,

FIG. 1.



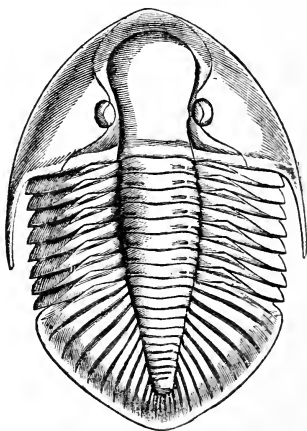
when he was fast asleep and dreaming as only a coral animal can dream, there sprouted out of his side another little

Favosite, who very soon began to wall himself up as his parent had done. From these, other little Favosites were formed, till at last there were so many of them, and they were so crowded together, that, to economize the limestone they built with, they had to make their cells six-sided, like those of a honeycomb: on this account they are called Favosites.

4. The colony thrived for a long time, and accumulated quite a stock of limestone. But at last a change came: there was a great rush of muddy water from the land, and all the Favosites died, leaving only a stony skeleton to prove that industrious Polyps had ever existed there.

5. This skeleton remained undisturbed for ages, until the earth began to rise inch by inch out of the water. Then

FIG. 2.



our Favosites' home rose above the deep, and with it came all that was left of its old acquaintances the Trilobites, who were the ancestors of our crabs and lobsters.

5. all — left. Explain. who. crabs. Why "our"? Contrast
Would "which" be right? our with "our Favosites," par. 5.

6. Then the first fishes made their appearance, great fierce-looking fellows like the gar-pike of our lakes, but larger, and armed with scales as hard as the armor of a crocodile. Next came the sharks, as savage and voracious as they now are, with teeth like knives. But the time of these old fishes and of many more animals came and went, and still the home of the Favosites lay in the ground.

7. Then came the long, hot, damp epoch, when thick mists hung over the earth, and great ferns and rushes, as stout as an oak and as tall as a steeple, grew in Nova Scotia, in Pennsylvania, and in other parts of America where coal is now found. Huge reptiles, with enormous jaws, and teeth like cross-cut saws, and smaller ones with wings like bats, next appeared, and added to the strangeness of the scene.

8. But the reptiles died; the ferns and the rush-trees fell into their native swamps, and were covered up and packed away under great layers of clay and sand brought down by the rivers, till at last they were turned into coal, forming for us, what some one has called, beds of petrified sunshine. But all this while the Favosites' skeleton lay undisturbed.

9. Then the mists cleared away as gradually as they had come, the sun shone out, the grass grew, and strange four-footed animals came and fed upon it. Among these were odd-looking little horses no bigger than foxes; great hairy monsters larger than elephants, with tremendous tusks; hogs with snouts nearly as long as their bodies; and other strange creatures that no man has ever seen alive. But still the house of the Favosites remained where it was.

10. Next came the great winter, and it continued to snow till the mountains were hidden. Then the snow was

6. old fishes. Explain "old."

7. epoch. Give the synonym already used. as stout—steeple. Supply the ellipsis.

8. petrified sunshine. Explain. See lesson XLVI., par. 4.

But — undisturbed. Supply the ellipsis.

packed into ice, and the whole of Canada became one solid glacier. This ice age continued for many thousands of years.

11. At last the ice began to melt, and the glacier came slowly down the slopes, tearing up rocks, little and big, and crushing and grinding and carrying away everything in its course. It ploughed its way across the county of York, and the skeleton of our Favosites was rooted out from the quiet place where it had lain so long, and was caught up in a crevice of the ice. The glacier slid along, melting all the while, and covering the land with clay, pebbles, and boulders. At last it stopped, and as it gradually melted away, all the rocks and stones and dirt it had carried with it thus far, were deposited into one great heap, and the home of the Favosites along with them.

12. Ages afterwards a farmer, near Richmond Hill, when ploughing a field, picked up a curious bit of "petrified honeycomb," and gave it to a geologist to hear what he would say about it. And now you have read what he said.

12. "petrified honeycomb."
Why in quotation marks?

Describe the "ages" mentioned
in the lesson.

accumulated; gathered together.

glacier; a field of ice in motion.

economize; make the most of.

boulders; large stones worn
smooth by the action of water.

colony; a settlement.

voracious; very greedy.

geologist; one who studies the
composition and arrangement of
the rocks of the earth's crust.

petrified; turned into stone.

The "Story of a Stone" is a lesson in Geology, giving a short sketch of the beginning and succession of life upon the earth before the appearance of man. The existence and character of the animals and plants are known from the petrified remains, called *fossils*, found in the earth's crust. The earliest fossils are those of sea-animals.

1. **Pictured Rocks.** Cliffs of fantastic form on the southern shore of the lake, having along their face numerous caverns, high above the present water-level, caused by the action of waves. **York.** Also, in western Ontario generally. **Polyps** abound in the seas of warm climates; the coral-making animal is one of them.

3. **sprouting.** Polyps are reproduced both from eggs and from buds. **Favosites.** From the Latin word, *Favus*, a honeycomb. See Fig. 1.

4. **change.** The changes referred to represent the end or beginning of geological ages, each of which has its own kind of animals or plants.

5. **ages.** In geology periods of time of unknown but immense length. **Tribolites.** So called because each of the shell-plates that covered the body was divided into **three lobes**, or parts. See Fig. 2.

7. **Then—found.** At the present day such plants grow only in hot, moist places; hence, geologists reason, these fossil plants must have grown under similar conditions.

11. **glacier came slowly.** Glaciers move in the same way as rivers. They are really rivers of ice.

I. Transcribe and prepare for dictation the words defined, also sprouted, honeycomb, industrious, remained, acquaintance, ancestors, crocodile, creatures, and par. 1 and 2.

II. Write the corresponding singular or plural of stomach, colony, teeth, knives, epoch, his, their, they, and ours. Classify the parts of speech in par. 10, and parse completely the adjectives and nouns. Parse, as in lesson X., the verbs in par. 11.

III. Divide par. 4 into propositions and classify the phrases. Analyze the propositions in par. 10, as in lesson V.

IV. Change the voice of the verbs in the following:—The Northern Ocean washed the highest crests. Clay and sand were brought down by the rivers. The land was covered with water by the rain. On this account it has been called a Zoophyte.

Reproduce under the following heads "The Story of a Stone":—What the Favosite was. When, where, and how he lived. His death, and what became of his skeleton.

XII.—THE BELL OF ATRI.

LONGFELLOW.

Henry Wadsworth Longfellow [1807-1882], the most popular of American poets, was born in Portland, Maine, and for twenty years held a professorship in Harvard College, Cambridge, occasionally making lengthened visits to Europe. His poetry is noted for its simplicity and tenderness, and for its fine moral tone. Few poets have enjoyed greater contemporary fame than Longfellow, and none have been more universally beloved. His chief works are: *Voices of the Night*, *Evangeline*, *The Song of Hiawatha*, and *Tales of a Wayside Inn*. He has also published a couple of romances, several tragedies, and many translations.

At' ri (at ree)	prod i gal' i ties	ar tic' u late
Ab ruzz' o (ab rood zo)	sub urb' an	Do' men ed di' o (do
Re Gi ov an' ni (Ray	al ar' um	men id dee o)
jo van' nee)	re it' er at ing	ges tic u la' tion
fal' cons (faw kns)	per sist' ent	chiv' al ry (shiv)

1. At Atri in Abruzzo, a small town

Of ancient Roman date, but scant renown,—

ELOCUTIONARY.—1. Use moderate time, and a narrative tone. The parenthesis requires a slightly faster and lower tone. Read "that whenever—thereon" with louder force (II., 2).

One of those little places that have run
 Half up the hill, beneath a blazing sun,
 And then sat down to rest, as if to say,
 "I climb no further upward, come what may," —
 The *Re Giovanni*, now unknown to fame,
 So many monarchs since have borne the name,
 Had a great bell hung in the market-place
 Beneath a roof, projecting some small space,
 By way of shelter from the sun and rain.
 Then rode he through the streets with all his train,
 And, with the blast of trumpets loud and long,
 Made proclamation, that whenever wrong
 Was done to any man, he should but ring
 The great bell in the square, and he, the king,
 Would cause the syndic to decide thereon.
 Such was the proclamation of King John.

2. How swift the happy days of Atri sped,
 What wrongs were righted, need not here be said.
 Suffice it that, as all things must decay,
 The hempen rope at length was worn away,
 Unravelled at the end, and strand by strand
 Loosened and wasted in the ringer's hand,
 Till one, who noted this in passing by,
 Mended the rope with braids of briony,
 So that the leaves and tendrils of the vine
 Hung like a votive garland at a shrine.

3. By chance it happened that in Atri dwelt
 A knight, with spur on heel and sword in belt,

1. he should but ring. Paraphrase. he, the king. Why is the appositive expressed? thereon. On what?

2. swift. What should we say in prose? in passing by. Express by a proposition.

3. Pause after "happened" and "Atri." Connect "dwelt" with the next line. Note the emphasis on "had." Pause after "passion."

Who loved to hunt the wild-boar in the woods,
 Who loved his falcons with their crimson hoods,
 Who loved his hounds and horses, and all sports
 And prodigalities of camps and courts,—
 Loved, or had loved them ; for at last grown old,
 His only passion was the love of gold.

4. He sold his horses, sold his hawks and hounds,
 Rented his vineyards and his garden-grounds,
 Kept but one steed, his favorite steed of all,
 To starve and shiver in a naked stall,
 And day by day sat brooding in his chair,
 Devising plans how best to hoard and spare.

5. At length he said, "What is the use or need
 To keep at my own cost this lazy steed,
 Eating his head off in my stables here,
 When rents are low and provender is dear ?
 Let him go feed upon the public ways ;
 I want him only for the holidays."
 So the old steed was turned into the heat
 Of the long, lonely, silent, shadeless street ;
 And wandered in suburban lanes forlorn,
 Barked at by dogs, and torn by brier and thorn.

6. One afternoon, as in that sultry clime
 It is the custom in the summer-time,
 With bolted doors and window-shutters closed,
 The inhabitants of Atri slept or dozed ;

4. naked stall. Explain. how best—spare. Supply the ellipsis.

5. Eating — off. Paraphrase. Of the long—street. Note the

Imitative Harmony (see Introduction). *forlorn*. Does this adjective refer to "lanes" or to "steed"? Cp. st. 6, l. 18.

5. Read the knight's words in a grumbling, discontented tone. Change to the prevailing narrative tone in "So the old steed," etc.

When suddenly upon their senses fell
 The loud alarum of the accusing bell !
 The syndic started from his deep repose,
 Turned on his couch, and listened, and then rose
 And donned his robes, and with reluctant pace
 Went panting forth into the market-place,
 Where the great bell upon its cross-beam swung
 Reiterating with persistent tongue,
 In half-articulate jargon, the old song :
 " Some one hath done a wrong, hath done a wrong !"
 But ere he reached the belfry's light arcade
 He saw, or thought he saw, beneath its shade,
 No shape of human form of woman born,
 But a poor steed dejected and forlorn,
 Who with uplifted head and eager eye
 Was tugging at the vines of briony.
 " *Domeneddio !*" cried the syndic straight,
 " This is the Knight of Atri's steed of state !
 He calls for justice, being sore distressed,
 And pleads his cause as loudly as the best."

7. Meanwhile from street and lane a noisy crowd
 Had rolled together like a summer cloud,
 And told the story of the wretched beast
 In five-and-twenty different ways at least,
 With much gesticulation and appeal
 To heathen gods, in their excessive zeal.

6. The syndic started—market-place. Note that the "ands" are repeated to indicate the deliberate slowness of the syndic's movements. What caused him to pant? half-articulate jargon.

The bell half spoke the words. "Some one—wrong!" Note the Imitative Harmony.

7. like a summer cloud. Explain. That he — own. What were his exact words?

6. alarum. Loud, forcible tone. Imitate the ding-dong of a bell in reading "Some one—wrong!"

7. Group "appeal to heathen gods." Read the last line, "in an angry undertone."

The knight was called and questioned ; in reply
 Did not confess the fact, did not deny ;
 Treated the matter as a pleasant jest,
 And set at naught the syndic and the rest,
 Maintaining in an angry undertone,
 That he should do what pleased him with his own.

8. And thereupon the syndic gravely read
 The proclamation of the king ; then said :
 " Pride goeth forth on horseback grand and gay,
 But cometh back on foot, and begs its way ;
 Fame is the fragrance of heroic deeds,
 Of flowers of chivalry, and not of weeds !
 These are familiar proverbs ; but I fear
 They never yet have reached your knightly ear.
 What fair renown, what honor, what repute,
 Can come to you for starving this poor brute ?
 He who serves well, and speaks not, merits more
 Than they who clamor loudest at the door.
 Therefore the law decrees that as this steed
 Served you in youth, henceforth you shall take heed
 To comfort his old age, and to provide
 Shelter in stall, and food and field beside."
9. The knight withdrew abashed ; the people all
 Led home the steed in triumph to his stall.
 The king heard and approved, and laughed in glee,
 And cried aloud : " Right well it pleaseth me !

8. "Pride—gay. See Proverbs xi. 2 ; xvi. 18. Fame — deeds. As fragrance arises from flowers, so, etc. "Pride—weeds ! How did these statements apply to the knight ?

9. Explain the comparison the king makes between his bell and church-bells.

What moral lessons may we learn from this tale ?

8. The syndic speaks slowly and in a grave tone. Emphasize contrasted words and phrases.

9. Read the king's words in a loud and joyous tone.

Church-bells at best but ring us to the door;
 But go not into mass; my bell doth more;
 It cometh into court and pleads the cause
 Of creatures dumb and unknown to the laws;
 And this shall make, in every Christian clime,
 The Bell of Atri famous for all time."

Re Giovanni; King John.

syndic; magistrate.

briony; a wild climbing plant.

Domeneddio; an Italian exclamation of surprise.

falcons; hawks trained for hunting.

prodigalities; excessive waste.

devising; contriving.

suburban; near a city.

forlorn; utterly forsaken.

reluctant; disinclined, loath.

reiterating; repeating.

persistent; not stopping.

half-articulate; half-distinctly uttered.

jargon; unintelligible sounds.

belfry's light arcade; bell-tower's light archway.

gesticulation; a movement or posture of the body to express forcibly opinions or feelings.

chivalry; knighthood.

1. **Abruzzo**; a mountainous district in Southern Italy.

And, with—proclamation. In earlier times, when an announcement was to be made, an officer blew a trumpet to call the people together.

2. **votive garland**; a wreath of flowers given in accordance with a vow; sometimes votive means "given in gratitude."

3. **crimson hoods**. Trained falcons, when taken out to hunt, had their heads covered with hoods till the game was sighted.

7. **appeal—gods**. Many modern Italian oaths and exclamations are names of heathen gods.

I. Transcribe and prepare for dictation the words defined; also par. 7

II. Decline I, who, their, its, him; compare happy, old, more, best, wretched. Parse the adjectives and pronouns in par. 9, and the verbs in par. 7, as in lesson X.; classify the parts of speech in the last four lines of par. 6.

III. Change the voice of the verbs in the following:—The hempen rope at length was worn away. One mended the rope with braids of briony. The old steed was turned into the street. This shall make the Bell of Atri famous.

Combine into one sentence as in lesson I.:—There once lived a knight. Atri was where he lived. He had grown avaricious. He sold his hawks and hounds. He sold all his horses except his favorite. This one he turned upon the highway to find pasturage.

Reproduce "The Bell of Atri" under the following heads:—What Atri was. The hanging of the bell. King John's proclamation. The bell-rope. The character of the Knight of Atri. How he disposed of his property. What he did with his favorite horse. The horse rings the bell. The result.

XIII.—THE HEROINE OF VERCHÈRES.

FRANCIS PARKMAN.

Francis Parkman [1823—], a native of New England, is the author of a charming series of histories treating of the period of French rule in America. The chief of these are *The Pioneers of France in the New World*, *The Jesuits in North America*, *La Salle and the Discovery of the Great West*, *The Old Regime in Canada*, and *Frontenac and New France*,—from the last of which the following lesson is taken. Parkman excels in vivid description, and his style is most graphic and fascinating.

Her' o ine (<i>in</i>)	Mad e leine' (<i>lane</i>)	res' o lute ly (<i>rez</i>)
Ver cheres' (<i>Ver share</i>)	Ir' o quois (<i>kwaw</i>)	vi' o lent (<i>not voi</i>)
seign' ior (<i>seen yur</i>)	pal' i sades	bas' tion (<i>chun</i>)
re ci' tal	am mu ni' tion	lieu ten' ant (<i>lef</i>)

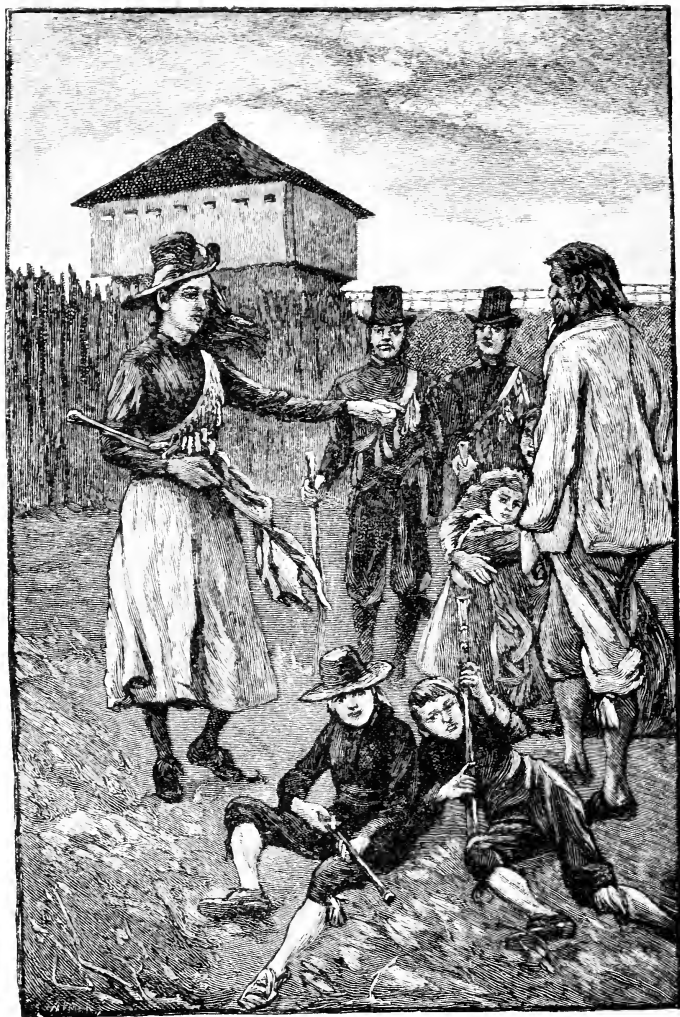
1. Among the many incidents that are preserved of Frontenac's troubled second administration, none are so well worthy of record as the defence of the fort at Verchères by the young daughter of the seignior. Some years later the story was written down from the heroine's own recital.

2. Verchères is on the south shore of the St. Lawrence, about twenty miles below Montreal. A strong block-house stood outside the fort, and was connected with it by a covered way.

3. On the morning of the twenty-second of October, 1692, the inhabitants were at work in the fields, and nobody was left in the place but two soldiers, two boys, an old man of eighty, and a number of women and children. The seignior was on duty at Quebec, and his wife was at Montreal. Their daughter Madeleine, fourteen years of age, was at the landing-place, not far from the gate of the fort, with a hired man. Suddenly she heard firing from the direction where the settlers were at work, and an

1. of record. Here means "of being recorded."

ELOCUTIONARY.—Commence with narrative, pure tone. (II., 1. b.)



THE HEROINE OF VERCHÈRES.

instant after the man cried out, "Run, Miss, run! here come the Iroquois!" She turned and saw forty or fifty of them at the distance of a pistol-shot. "I ran for the fort. The Iroquois who chased me, seeing that they could not catch me alive before I reached the gate, stopped and fired at me. The bullets whistled about my ears, and made the time seem very long. As soon as I was near enough to be heard, I cried out, '*To arms! to arms!*' At the gate I found two women weeping for their husbands, who had just been killed. I made them go in, and then I shut the gate. I next thought what I could do to save myself and the few people who were with me.

4. "I went to inspect the fort, and found that several palisades had fallen down, and left openings by which the enemy could easily get in. I ordered them to be set up again, and helped to carry them myself. When the breaches were stopped, I went to the block-house where the ammunition was kept, and here I found the two soldiers, one hiding in a corner, and the other with a lighted match in his hand. 'What are you going to do with that match?' I asked. He answered, 'Light the powder and blow us all up.' 'You are a miserable coward,' said I, 'go out of this place.' I spoke so resolutely that he obeyed.

5. "I then threw off my bonnet; and, after putting on a hat and taking a gun, I said to my two brothers, 'Let us fight to the death. We are fighting for our country and our religion. Remember, our father has taught you that

3. Note that, by using Madeleine's own words, the author brings the scene more clearly before us.

4. and left. What word is omitted? What is the difference between a "breach" and an "opening"? Why "*the* two soldiers"?

3. "Run—Iroquois!" Loud, shouting tone. I ran for the fort, etc. Personate Madeleine. '*To arms!*' Loud force. (II., 2.)

4. Bring out clearly the difference between the feelings of the speakers.

gentlemen are born to shed their blood for the service of God and the King.'"

6. The boys, who were twelve and ten years old, aided by the soldiers, whom her words had inspired with some little courage, began to fire from the loopholes upon the Iroquois. They, ignorant of the weakness of the garrison, showed their usual reluctance to attack a fortified place, and occupied themselves with chasing and butchering the people in the neighboring fields.

7. Madeleine ordered a cannon to be fired, partly to deter the enemy from an assault, and partly to warn some of the soldiers, who were hunting at a distance. Presently a canoe was seen approaching the landing-place. It contained a settler named Fontaine and his family, who were trying to reach the fort. The Iroquois were still near, and Madeleine feared that the new-comers would be killed if something were not done to aid them. She appealed to the soldiers, but finding their courage was not equal to the attempt, she herself went to the landing-place, and was able to save the Fontaine family. When they were all landed, she made them march before her in full sight of the enemy. They put so bold a face on that the Iroquois thought they themselves had most to fear.

8. "After sunset a violent north-east wind began to blow, accompanied with snow and hail. The Iroquois were meanwhile lurking about us; and I judged by their movements that, instead of being deterred by the storm, they would climb into the fort under cover of the darkness. I assembled all my troops, that is to say, six persons, and spoke thus to them: 'God has saved us to-day

5. shed—King.' " Where else in the paragraph is this idea expressed?

6. her words. What were these? Distinguish "chasing" from "following."

8. Distinguish "lurking" from "hiding." that—say. Replace by one word. Give, also, two abbreviations.

from the hands of our enemies, but we must take care not to fall into their snares to-night. I will take charge of the fort with an old man of eighty, and you, Fontaine, with our two soldiers, will go to the block-house with the women and children, because that is the strongest place. If I am taken, don't surrender, even if I am cut to pieces and burned before your eyes. The enemy cannot hurt you in the block-house, if you make the least show of fight.

9. "I placed my young brothers on two of the bastions, the old man on the third, while I took the fourth; and all night, in spite of wind, snow and hail, the cries of 'All's well' were kept up from the block-house to the fort, and from the fort to the block-house. The Iroquois thought the place was full of soldiers, and were completely deceived, as they confessed afterwards.

10. "I may say with truth, that I did not eat or sleep for twice twenty-four hours, but kept always on the bastion, or went to the block-house to see how the people there were behaving. I always kept a cheerful and smiling face, and encouraged my little company with the hope of speedy succor.

11. "We were a week in constant alarm, with the enemy always about us. At last a lieutenant arrived in the night with forty men. I was at the time dozing, with my head on a table, and my gun across my arms. The sentinel told me that he heard a voice from the river. I went up at once to the bastion and asked, 'Who are you?' One of them answered, 'We are Frenchmen, who come to bring you help.'

12. "I caused the gate to be opened, placed a sentinel there, and went down to the river to meet them. As soon as I saw the officer, I saluted him, and said, 'Sir, I sur-

10. Kept — bastion. kept — face. Put another word for "kept" in each of these expressions.

What passages show Madeleine's forethought, courage, heroism, and piety?

render my arms to you.' He answered gallantly, 'They are already in good hands.'

13. "He inspected the fort and found everything in order, and a sentinel on each bastion. 'It is time to relieve them, sir,' said I; 'we have not been off our bastions for a week.'"

administration; management of public affairs; government.

record; a written or printed statement of facts for the purpose of preserving evidence of them.

seignior; a French Canadian gentleman who held large tracts of land granted by the King.

recital; narration.

block-house; a log house built for defence against an enemy.

palisades; posts set firmly in the ground for defence.

deter; hinder by fear.

assault; violent and sudden attack.

bastions; towers standing out from the angles of a fortification.

1. **Frontenac**; see *Primer of Canadian History*.

3. **Iroquois**. A confederacy of five tribes of Indians—Mohawks, Senecas, Onondagas, Cayugas, and Oneidas—living in central and western New York. In 1712 the Tuscaroras joined them; hence they are often called the Six Nations. A portion of these tribes is now settled near Brantford. See *Prim. of Canadian History*.

I. Transcribe and prepare for dictation the words defined, also incidents, ammunition, bonnet, religion, reluctance, approaching, appealed, soldiers, violent, deceived, and par. 3.

II. Point out the compound words in the lesson, and tell why some have hyphens and others not.

III. Parse in par. 11 the pronouns and adjectives, and the verbs, according to kind, form, tense, voice, number, and person; and classify the other parts of speech in the first three sentences of the same par.

IV. Analyze, as in lesson V., the last sentences of par. 1 and 6. Classify the sentences in par. 2, and the first three sentences in par. 3, as simple or compound. Classify the phrases in par. 1.

V. Give the reasons for the punctuation marks in par. 3 (see Introduction).

Paraphrase:—Let us fight to the death. Gentlemen are born to shed their blood for the service of God and the King. They put a bold face on the matter. They, ignorant of the weakness of the garrison, showed their usual reluctance to attack a fortified place. Their courage was not equal to the attempt.

Change the voice of the verbs in the following:—Many incidents are preserved of Frontenac's administration. The block-house was connected with the fort by a covered way. At the gate I found two women weeping for their husbands. Presently a canoe was seen approaching the landing-place.

Reproduce the substance of "The Heroine of Verchères" under the

following heads:—What Verchères was. Who Madeleine was. How she behaved when she saw the Iroquois. Her preparations for defence. How she dealt with the soldiers in the block-house. What she said to her brothers. The attack and the defence. The relief

XIV.—THE SPACIOUS FIRMAMENT.

ADDISON.

The following ode is from the *Spectator*, and was inspired by reading the nineteenth Psalm.

1. The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim:
Th' unwearied Sun, from day to day,
Does his Creator's power display,
And publishes to every land
The work of an almighty hand.
2. Soon as the evening shades prevail,
The Moon takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth:
Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

1. **Original.** Explain. Why a capital "O"? **power display.** In what way? **almighty.** Why not a capital "A"? **publishes—hand.** Shows that only an almighty being could create such an object.

2. What ellipsis is there in the first line? **listening.** Because nature seems more silent at night. **Repeats.** Explain. her birth. Whose? **the truth.** What? **pole to pole.** What equivalent expression is there in stanza 1?

ELOCUTIONARY.—Stanza 1. Read this hymn in a full, solemn tone. Avoid sing-song by carefully observing emphasis and pause.

2. What inflection on "prevail"? Pause after "Moon," "nightly," "Confirm."

3. What though, in solemn silence, all
Move round this dark terrestrial ball;
What though no real voice nor sound
Amid their radiant orbs be found;
In reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing, as they shine,
"The hand that made us is divine."

3. What though. Supply the ellipsis. Move. Addison here refers to the apparent motion of the stars and planets. dark. Explain. In reason's ear. Paraphrase. singing. It was formerly

believed that the heavenly bodies made solemn music as they revolved.

The poem is sometimes styled "The Lesson of Creation." What is meant?

ethereal; heavenly, resembling ether, the thin upper air.

blue ethereal sky; the part between the stars and the earth.

firmament; the part beyond the stars that encloses all the rest.

terrestrial; earthly.
radiant; shining brightly.

3. Read the first four lines more slowly than the last four? (II. 3.)
☞ Memorize this poem.

XV.—THE DESTRUCTION OF SENNACHERIB.

LORD BYRON.

George Gordon Noel, Lord Byron [1788-1824], a great English poet, is perhaps without a rival "in graphic power of description, in passionate energy, and in grace and beauty of style." After studying at Harrow and Cambridge, he published a collection of verses, *Hours of Idleness*, and a satire, entitled, *English Bards and Scotch Reviewers*. While but two-and-twenty, he wrote the early cantos of *Childe Harold*, which was shortly followed by a series of narrative poems descriptive of modern Greece. The following poem is one of a series of "Hebrew Melodies" which its author wrote for a friend to set to music.

Lord Byron died of fever at Mesolonghi, in Greece, at the early age of thirty-six.

Sen nach' e rib (*ak*)

As syr' i an

1. The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.
2. Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.
3. For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and forever grew still.
4. And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.
5. And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail;

Explain clearly the similes in the poem (see Introduction).

resembled the stars reflected on the waters of the lake.

1. The *sheen*—Galilee. Their spears, glittering in the sunlight,

2. Note the striking contrast.

ELOCUTIONARY.—1. What are the prevailing quality, force, and time? Name the emphatic words. What inflection is there on "sea"?

2. Notice the contrasted words "Summer," "Autumn," "at sunset," "on the morrow."

3. Pause after "Death." Group "spread—blast," "in the—foe." Pause after "breathed" and "foe." Are "once" and "forever" emphatic?

4. Pause after "it." (II., 6, c.) Connect "not" with "rolled."

5. Pause after "banners." (II., 6, f.)

And the tents were all silent, the banners alone;
The lances unlifted, the trumpet unblown.

6. And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!

6. Why is the tense of the verbs changed in this stanza?

cohorts; bands of warriors.

waxed; grew.

strown; scattered loosely.

distorted; twisted out of shape.

Read II. Kings, chap. xix.

1. **Assyrian.** Assyria proper lay between the river Tigris and Persia; but at the height of its power, about B.C. 650, its dominion extended over Persia, Egypt, and nearly all Turkey in Asia. The capital was Nineveh, near the modern Mosul. The ruins of Nineveh have been to some extent dug into, and much of interest has been found—among other things a large library, consisting of burnt clay, tablets, or tiles stamped with Assyrian writings—history, legends, accounts of commercial transactions, etc.

Assyrian—fold. The weakness of Judah is seen from the insulting offer made by Rab-Shakeh to King Hezekiah—II. Kings, xix. 23. The expedition of the Assyrians was mainly against Egypt. The siege of Jerusalem was merely threatened.

3. **For the—blast.** Bible commentators think this destruction was caused by the miraculous agency of one of the poisonous winds that prevail in the desert. The Assyrian army was not at Jerusalem, but at Pelussium, in N. E. Egypt, B.C. 678. Sennacherib reigned from B.C. 705, to B.C. 680.

6. **Ashur.** The supposed founder of Assyria.

Baal, or "Lord." The God widely worshipped among the nations of western Asia.

XVI.—OLD ERRORS ABOUT ALCOHOL.

PROFESSOR GEO. E. FOSTER.

The author of this selection, an enthusiastic advocate of temperance, at one time held a professorship in one of the Colleges of the Maritime Provinces. He at present sits for King's, New Brunswick, in the Dominion House of Commons.

e lix'ir
pan a ce' a

nu' tri ment
mus' cu lar

al ly'
ra' tions

1. When the art of distilling alcohol from fermented liquor had been found out, and from wine men got pure alcohol, which has hence been called Spirits of Wine, it

was thought to be a most useful and precious thing. It went by various names, such as Strong Water, Water of Life, Elixir of Life, and was supposed to be of great value as an agent for preserving health and preventing disease. Doctors and writers formerly praised it as a panacea for all human ills. But, during the past fifty years, the subject has been very carefully looked into, and the result is a complete change of scientific opinion in regard to its value. This we shall now proceed to state.

2. *It was looked upon as a food.* People were led to believe that liquors were almost necessary as nutriment, and that if they did not take ale, beer, wine, or spirits, the body would not be well nourished. But this error has passed away; alcohol has been proved to have no known food value; neither has water; and fermented liquors consist of these two substances, mixed with nutritive elements to a very small extent indeed. It takes six pounds of barley to make a gallon of beer. In the gallon of beer we have half a pound of solid matter, half a pound of alcohol, and nine pounds of water. The six pounds of barley would make good bread; but, in the form of beer, its food value has been destroyed. Baron Liebig, a noted German chemist, says that a man would have to drink 730 gallons of the best beer to get as much food as is contained in a five-pound loaf of bread or in three pounds of beef. But distilled liquors consist of alcohol and water only: they contain, therefore, no nourishment whatever.

3. *It was thought necessary to health.* So wide-spread was this belief, that to give up drinking this liquor was supposed to bring weakness and disease. The best medical science now says that alcohol should never be taken by persons in health, and that there is no more potent cause of disease than its so-called moderate use. There is scarcely a function of the human frame which is not harmed by it. It poisons the blood, interferes with the action of the heart,

injures the small blood vessels, disturbs digestion, enlarges the liver, deranges the kidneys, lowers the temperature, and diminishes the muscular power of the body. And further, insurance records prove that those who drink have by no means so long an average of life as those who abstain.

4. *It was supposed to give strength.* When any hard labor was to be undertaken, it was thought that liquor must be provided. Now it is thoroughly established that when we wish to do the best work for the longest time, with either the mind or the body, alcohol must be let alone. Rowers, walkers, and fighters, when training for contests, shun it as a poison. People do more work and feel in better health when they drink only water, tea or coffee, or, during hot weather, water and oatmeal. The most eminent medical men declare that alcohol always *hinders* and never *helps* mental or physical labor.

5. *It was supposed to give warmth.* One often, even now, hears people say that they drink liquor to warm them. But they make a great mistake. Scientific men have found that instead of giving heat to the body, every gill of alcohol taken into the system actually lowers the temperature, and thus in winter weather the liquor within acts as an ally of the cold without, and helps to freeze a man all the more quickly. Experience proves the same thing. Men who are exposed to severe cold, stand it far better if they take no alcohol; while those who do not abstain are more subject to frost-bites and less able to resist death. Captains of vessels who go on polar expeditions are careful to allow no liquor rations to their men.

6. So one by one the old errors disappear, and men come to see what an enemy they have to deal with in alcohol.

Elixir of Life; a drink which was believed to renew life, or give immortality.

panacea; a cure-all.

nutriment; nourishing food.

potent; powerful.

function; the work any organ of the body has to do.

rations; fixed allowance of food or drink.

Fermentation. A chemical change which turns the sugar contained in certain substances into *carbonic acid*, a poisonous gas, and *alcohol*, a poisonous liquid.

Distillation. The process by which alcohol is obtained from fermented grain or liquors. This art was not discovered till the eleventh century. Before then, only fermented liquors were used. The chief difference between fermented and distilled liquors is that the latter contain a much larger proportion of alcohol than the former. Beer, ale, porter, wine are fermented liquors; brandy, rum, whiskey, gin are distilled liquors.

I. Syllabicate, accent, and prepare for dictation the words of three or more syllables in par. 1 and 3.

II. Name the prefixes in the following, and show how they affect the meaning:—distil, disease, enlarges, deranges, disappear, insure, mistake, immortal, condense, contest (see Appendix).

III. Classify the parts of speech, and parse fully the nouns, adjectives, pronouns, and verbs in the last sentences of par. 2, 3, and 4.

IV. Analyze the fourth and fifth sentences of par. 2, as in lesson V., and classify the phrases in the fourth sentence of par. 5.

V. Change the voice of the verbs in the following:—Alcohol should never be taken by persons in health. It was looked upon as a food. It has been shown that distilled liquors contain only alcohol and water. The six pounds of barley would make good bread, but, in the form of beer, its food value is destroyed.

Combine into one sentence in as many ways as possible:—Scientific men have analyzed distilled liquors. According to them distilled liquors consist of alcohol and water. Alcohol is injurious to the system. We should drink nothing injurious to the system. Distilled liquors should not be drunk.

Reproduce Prof. Foster's arguments to prove that distilled liquors are not food, are not necessary to health, do not give strength, and do not give warmth.

Heaven is not reached at a single bound;
 But we build the ladder by which we rise
 From the lowly earth to the vaulted skies,
 And we mount to its summit round by round.

I count this thing to be grandly true:
 That a noble deed is a step toward God,—
 Lifting the soul from the common clod
 To a purer air and a broader view.

—J. G. Holland.



XVII.—JACQUES CARTIER.

(A.D. 1534.)

THOMAS D'ARCY M'GEE.

Thomas D'Arcy McGee [1825-1868] was born at Carlingford, County Louth, Ireland, and spent his early manhood in Dublin, and in New York and Boston, in the service of journalism, advocating for a time, with the ardor of youth, the redress of Ireland's wrongs. In 1858 he settled in Montreal, where his political views moderated and he entered the Canadian Parliament. Here he rapidly developed the genius of a statesman and the powers of an orator; and by his writings and speeches gave a great impetus to Canadian nationality. When Fenianism broke out, in 1866, he denounced its objects and patriotically pitted himself against the enemies of the Crown. This course earned for him the enmity of sedition, and on the night of the 6th of April, 1868, he was assassinated while on his way home from the House of Commons at Ottawa. His untimely death deprived Canada of one of the most gifted of her public men. Among his writings are several collections of Speeches and Addresses, a volume of Canadian Ballads, and a popular *History of Ireland*.

Jacques Car tier' (j like z in azure, zhack car tyay)

fleur de lis (flŭr dĕ lees, dĕ like du in duck) Ho che la' ga (lah)

I.

In the seaport of St. Malo 'twas a smiling morn in May,
When the Commodore Jacques Cartier to the westward
sailed away ;

In the crowded old cathedral all the town were on their
 knees
 For the safe return of kinsmen from the undiscovered seas;
 And every autumn blast that swept o'er pinnacle and pier,
 Filled manly hearts with sorrow, and gentle hearts with
 fear.

II.

A year passed o'er St. Malo—again came round the day
 When Commodore Jacques Cartier to the westward sailed
 away;
 But no tidings from the absent had come the way they
 went,
 And tearful were the vigils that many a maiden spent:
 And manly hearts were filled with gloom, and gentle hearts
 with fear,
 When no tidings came from Cartier at the closing of the
 year.

III.

But the earth is as the future, it hath its hidden side;
 And the captain of St. Malo was rejoicing in his pride
 In the forests of the north—while his townsmen mourned
 his loss,
 He was rearing on Mount Royal the *fleur-de-lis* and cross;
 And when two months were over, and added to the year,
 St. Malo hailed him home again, cheer answering to cheer.

1. **manly** — **fear**. Why with
 "sorrow" in the one case, and with
 "fear" in the other? Cp. st. 2, l. 5.

3. **But**—**side**. Explain. What

are the two sides of the future?
He was rearing—**cross**. To sig-
 nify that the country belonged to
 France.

ELOCUTIONARY.—Read with narrative pure tone.

1. What inflection on "Malo," and on "May"? Group "In—
 Malo." Pause after "Commodore," "Cartier," "westward." (II., 6,
 b, a, c.) Notice the contrasted words in the last line. (II., 5, b.)

2. Pause after "year" and "again."

3. Pause after "earth." Emphasize "hidden side." Connect "pride"
 with the line following. A prolonged pause after "north." Rising
 inflection on "loss." Let the voice dwell on "cheer."

IV.

He told them of a region, hard, iron-bound, and cold,
 Nor seas of pearl abounded, nor mines of shining gold ;
 Where the wind from Thulé freezes the word upon the lip,
 And the ice in spring comes sailing athwart the early ship ;
 He told them of the frozen scene until they thrilled with
 fear,
 And piled fresh fuel on the hearth to make him better cheer.

V.

But when he changed the strain—he told how soon are
 cast
 In early spring the fetters that hold the waters fast ;
 How the winter causeway broken is drifted out to sea,
 And the rills and rivers sing with pride the anthem of the
 free ;
 How the magic wand of summer clad the landscape to his
 eyes,
 Like the dry bones of the just when they wake in Paradise.

VI.

He told them of the Algonquin braves—the hunters of
 the wild,
 Of how the Indian mother in the forest rocks her child ;
 Of how, poor souls, they fancy in every living thing
 A spirit good or evil, that claims their worshipping ;

4. **Nor—nor** are often used in poetry for "neither—nor." **seas—gold.** The chief object of the early voyages was wealth.

5. **winter causeway.** Explain.

anthem of the free. Why this anthem? **How the magic—Paradise.** In fairy tales the fairy's wand causes surprisingly quick changes. Explain the passage.

4. Group "wind—Thulé," and pause after "Thulé." Notice the imitative modulation required in "thrilled."

5. Connect "cast—spring." Pause after "spring."

6. Lower the voice slightly in reading "poor souls." Avoid accenting the final syllable of "worshipping." Emphasize "breathe" and not "upon."

Of how they brought their sick and maimed for him to
 breathe upon,
 And of the wonders wrought for them through the Gospel
 of St. John.

VII.

He told them of the river whose mighty current gave
 Its freshness for a hundred leagues to Ocean's briny wave ;
 He told them of the glorious scene presented to his sight,
 What time he reared the cross and crown on Hochelaga's
 height ;
 And of the fortress cliff that keeps of Canada the key,
 And they welcomed back Jacques Cartier from his perils
 o'er the sea.

7. the river — wave. Is this at which. When? fortress cliff
 true? What time = The time —key. Explain.

7. Pause after "river." Connect "gave its freshness." Pause after
 "Canada." What inflection is there on "key"?

Commodore; the captain who commands a squadron of three or more ships of war.	fleur-de-lis; white lily—the em- blem of France.
vigils; night-watches.	iron-bound; girt with rocks.
Mount Royal; Montreal.	causeway; roadway.
	maimed; deprived of any neces- sary part of the body.

1. **St. Malo**; on the west coast of France.

4. **Thule**; according to the ancients, an island in the northern part of the German Ocean, and the most northerly point in the earth.

6. **they brought—St. John.** Cartier's medical knowledge not being sufficient for all the cases entrusted to him, he "pronounced over some of his petitioners a portion of the Gospel of St. John, made the sign of the cross, and uttered a prayer not only for their bodies, but for their miserable souls."

7. **Hochelaga**; the name of the Indian village where Montreal now stands.

I. Transcribe and prepare for dictation:—**commodore, cathedral, autumn, pinnacle, pier, region, athwart, landscape**, and st. 6 and 7.

II. Parse the nouns in st. 2, the transitive verbs in st. 2 and 5. Classify the parts of speech in st. 4.

III. Paraphrase:—All the town were on their knees for the safe return of kinsmen. The ice in spring comes sailing athwart the early ship. To make him better cheer. Claims their worshipping. The

magic wand of summer clad the landscape to his eyes. The mighty current gave its freshness for a hundred leagues to Ocean's briny wave.

Combine into one or two sentences, as in lesson I.:—Jacques Cartier set out for the New World. France was his birth-place. He discovered a new country. It is now called Canada. He sailed up the St. Lawrence. Then he returned to France. He had visited some Indian villages along the river.

Reproduce Cartier's account of Canada under the following heads:—Winter. Spring. Summer. The Algonquins. The St. Lawrence, and the places he visited.

XVIII.—TOM BROWN'S HEROISM.

THOMAS HUGHES.

Thomas Hughes [1823—], author and writer on social subjects, resides at Chester, England, where he holds a Puisne Judgeship. He was educated at Rugby and Oxford, and was called to the bar in 1848. From 1865 to 1874 he sat as a Liberal in the English Parliament. In 1856 appeared *Tom Brown's School Days*, which is considered to be the best story of schoolboy life in English literature. It breathes a warm Christian feeling and a robust piety. Five years later, Mr. Hughes published *Tom Brown at Oxford*, a continuation of the story of his hero's life at Rugby. Mr. Hughes has always taken an active interest in social questions, and is a warm friend of the working classes.

oc' cu pied	dis' ci pline (<i>plin</i>)	o ver whelmed'
ver' ger (<i>jer</i>)	ab lu' tions	punct' u al

1. The schoolhouse prayers were the same on the first night as on the other nights, save for the gaps caused by the absence of those boys who came late, and the line of new boys, who stood all together at the farther table,—of all sorts and sizes, with all their troubles to come. Tom Brown thought of it as he looked at the line, and poor slight little Arthur standing with them, and as he was leading him upstairs to No. 4, directly after prayers, and showing him his bed.

1. schoolhouse prayers. What here? Note the unusual features peculiar meaning has "prayers" mentioned. it. What?

2. It was a huge, high, airy room, with two large windows looking on the school close. There were twelve beds in the room. The one in the farthest corner by the fire-place was occupied by the sixth-form boy, who was responsible for the discipline of the room, and the rest by boys in the lower-fifth and other junior forms,—all fags, for the fifth-form boys slept in rooms by themselves. Being fags, the oldest of them was not more than about sixteen years old, and they were all bound to be up and in bed by ten; the sixth-form boys came to bed from ten to a quarter past (at which time the old verger came round to put the candles out), except when they sat up to read.

3. Within a few minutes, therefore, of their entrance, all the other boys who slept in No. 4 had come up. The little fellows went quietly to their own beds, and began undressing and talking to each other in whispers; while the elder, amongst whom was Tom, sat chatting about on one another's beds, with their jackets and waistcoats off.

4. Poor little Arthur was overwhelmed with the novelty of his position. The idea of sleeping in the room with strange boys had clearly never crossed his mind before, and was as painful as it was strange to him. He could hardly bear to take his jacket off; presently, however, with an effort, off it came, and then he paused, and looked at Tom, who was sitting at the bottom of his bed talking and laughing.

5. "Please, Brown," he whispered, "may I wash my face and hands?"

"Of course, if you like," said Tom, staring. "That's your wash-stand, under the window, second from your bed. You'll have to go down for more water in the morning, if

2. **responsible.** Illustrate the meaning of this word.

3. **their entrance.** Whose? Remove any ambiguity. **elder.** Distinguish from "older."

4. **clearly.** Where else in the sentence may this word be placed?

5. **staring.** What made him stare? What phrase in par. 7 means "stared"?

you use it all." And on he went with his talk, while Arthur stole timidly from between the beds out to his washstand, and began his ablutions, thereby drawing for a moment on himself the attention of the room.

6. On went the talk and laughter. Arthur finished his washing and undressing, and put on his night-gown. He then looked round more nervously than ever. Two or three of the little boys were already in bed, sitting up, with their chins on their knees. The light burned clear; the noise went on. It was a trying moment for the poor little lonely boy; however, this time he didn't ask Tom what he might or might not do, but dropped on his knees by his bedside, as he had done every day from his childhood, to open his heart to Him who heareth the cry, and beareth the sorrows, of the tender child and the strong man in agony.

7. Tom was sitting at the bottom of his bed, unlacing his boots, so that his back was towards Arthur, and he didn't see what had happened, and looked up in wonder at the sudden silence. Then two or three boys laughed and sneered, and a big, brutal fellow, who was standing in the middle of the room, picked up a slipper, and shied it at the kneeling boy, calling him a snivelling young shaver. Then all at once Tom understood what was going on, and the next moment the boot he had just pulled off flew straight at the head of the bully, who had just time to throw up his arm and catch it on his elbow.

8. "Confound you, Brown! what's that for?" roared he, stamping with pain.

"Never mind what I mean," said Tom, stepping on to the floor, every drop of blood in his body tingling; "if any fellow wants the other boot, he knows how to get it."

6. light burned clear. What difference would that make to the boy? this time—ask. Why not?

7. Then all—bully. Account for Tom's action.


8. "Never—mean." Why does not Tom give a direct answer to the bully's question? Show how Arthur could be timid and yet brave.

9. What would have been the result is doubtful, for at this moment the sixth-form boy came in, and not another word could be said. Tom and the rest rushed into bed, and finished their unrobing there; and the old verger, as punctual as the clock, had put out the candle in another minute, and toddled on to the next room, shutting their door with his "Good-night, genl'm'n."

fags; school boys who do servant's work for boys in a senior class.

close; enclosed playground.
verger; a care-taker.

Rugby, in Warwickshire, gives its name to one of the great schools of England, where the sons of the wealthy are educated. The school came into note during the headmastership of the famous Dr. Thomas Arnold [1795-1842], the father of Matthew Arnold, the English critic (see lesson xxii). Under Dr. Arnold Mr. Hughes received his early education, and is believed to have been a witness of, if not an actor in, many of the scenes he describes. Tom Brown, the hero of this story, had caused his teachers a great deal of anxiety by his unruly conduct. The happy expedient at last hit upon, of entrusting to his care a boy younger than himself, gave Tom a sense of responsibility, the wholesome results of which are shown in this and the following selection.

I.  A digraph is a union of two letters representing a single sound, as **au** and **gh** in laugh.

Transcribe the words in par. 6, containing digraphs, underlining these. Syllabicate and accent the temporary and permanent compounds in the lesson.

II. Parse the pronouns and adverbs in par. 4 and 5. Classify the other parts of speech in the last sentence of par. 7.

III. Form a compound sentence, based on the meaning of par. 9, each proposition containing the same elements as the scheme in lesson V.

IV. Give the reasons for the punctuation marks in par. 4 and 5.

Paraphrase:—With all their troubles to come. The sixth-form boy was responsible for the discipline of the room. Within a few minutes of their entrance, all the other boys had come up. Arthur began his ablutions.

Express as propositions the phrases italicized in the following:—*Being fags*, the oldest of them was but sixteen. Brown, *looking at the line*, thought of his troubles. The old verger, *shutting the door*, said good-night. It was a room *with two large windows, looking on the school close*.

Write a letter to a friend giving the substance of this lesson under the following heads:—The boys' bedroom. Tom's room-mates. Why Arthur's position was painful to him. How Arthur acted at first. What happened when he knelt down to pray.

Count that day lost whose low descending sun
Views from thy hand no worthy action done.

XIX.—TOM BROWN'S HEROISM.

(Concluded.)

leav' en (<i>lev</i>)	cow' ard ice (<i>is</i>)	con' science
ex ag' ger at ed (<i>aj jer</i>)	pre pos' i tor	prov o ca' tion

1. There were many boys in the room by whom that little scene was taken to heart before they slept. But sleep seemed to have deserted the pillow of poor Tom. For some time his excitement, and the flood of memories which chased one another through his brain, kept him from thinking or resolving. His head throbbed, his heart leaped, and he could hardly keep himself from springing out of bed and rushing about the room.

2. Then the thought of his own mother came across him, and the promise he had made at her knee, years ago, never to forget to kneel by his bedside, and give himself up to his Father, before he laid his head on the pillow, from which it might never rise; and he lay down gently, and cried as if his heart would break. He was only fourteen years old.

3. It was no light act of courage in those days, my dear boys, for a little fellow to say his prayers publicly, even at Rugby. A few year's later, when Arnold's manly piety had begun to leaven the school, the tables turned; before he died—in the schoolhouse at least, and I believe in the other houses—the rule was the other way.

4. But poor Tom had come to school in other times. The first few nights after he came he did not keel down,

1. flood. Show the aptness of this word.

2. He—old. Why is this remark made here?

3. to leaven. See Matthew xiii. 33. Explain the application. tables turned. Express otherwise.

4. candle—him out. Do not use in close succession the same word in different senses, as "out" is used here.

See par. 6, lesson XVIII., and contrast Tom's character with Arthur's. See also par. 5 of this lesson.

because of the noise, but sat up in bed till the candle was out, and then stole out and said his prayers, in fear lest some one should find him out. So did many another poor little fellow. Then he began to think that he might just as well say his prayers in bed; and then, that it didn't matter whether he was kneeling, or sitting, or lying down, and for the last year he had probably not said his prayers, in earnest a dozen times.

5. Poor Tom! the first and bitterest feeling, which was like to break his heart, was the sense of his own cowardice. The vice of all others which he loathed was brought in, and burned in on his own soul. He had lied to his mother, to his conscience, and to his God. And the poor little weak boy, Arthur, whom he had pitied and almost scorned for his weakness, had done that which he, braggart as he was, dared not to do.

6. The first dawn of comfort came to him in swearing to himself that he would stand by that boy through thick and thin, and cheer him, and help him, and bear his burdens, for the brave deed done that night. Then Tom resolved to write home next day, and tell his mother all, and what a coward her son had been. And then peace came to him as he resolved, lastly, to bear *his* testimony next morning. The morning would be harder than the night to begin with, but he felt that he could not afford to let one chance slip.

7. Next morning Tom was up, and washed and dressed, all but his jacket and waistcoat, just as the ten minutes bell began to ring, and then in the face of the whole room he knelt down to pray. Not five words could he say—the

5. loathed. Show the full force. was brought—soul. Note these forcible expressions. He had—to do. Change to direct narration, so as to show whose thoughts these really are.

6. dawn of comfort. Explain

"dawn" here. coward. Tom had protected Arthur; how was he "a coward"?

7. Not—world. Note Tom's varying feelings throughout this inward struggle.

bell mocked him; he was listening for every whisper in the room—what were they all thinking of him? He was ashamed to go on kneeling, ashamed to rise from his knees. At last, as it were from his inmost heart, a still small voice seemed to breathe forth the words of the publican, "God be merciful to me, a sinner!" He repeated them over and over, clinging to them as for life, and rose from his knees comforted and humbled, and ready to face the whole world.

8. It was not needed: two other boys besides Arthur had already followed his example, and he went down to the great school with the glimmer of another lesson in his heart,—the lesson that he who has conquered his own coward spirit has conquered the whole outward world.

9. He found how greatly he had exaggerated the effect to be produced by his act. For a few nights there was a sneer or a laugh when he knelt down, but this passed off soon, and one by one all the other boys but three or four followed the lead. I fear that this was, in some measure, owing to the fact that Tom could probably have thrashed any boy in the room except the prepositor; at any rate, every boy knew that he would try to do it upon very slight provocation, and didn't choose to run the risk of a hard fight because Tom Brown had taken a fancy to say his prayers.

8. **the lesson**—world. Because to conquer one's self is the harder task. See Prov. xvi. 32.

resolving; making up his mind.
schoolhouse; the principal board-
ing-house of the school.

conscience; the moral sense which enables us to tell right from wrong.

braggart; a boaster.

9. **this was**. What does "this" mean?

Compare Tom's character with Arthur's.

testimony; witness to the truth.

publican; a tax-gatherer.

exaggerated; overstated.

prepositor; a senior pupil appointed to look after junior pupils.

provocation; cause of anger.

I. Transcribe and prepare for dictation the words defined, also scene, across, publicly, kneeling, probably, cowardice, conquered, and par. 7.

II. Distinguish between *desert'*, *des'ert*, and *dessert'*; *chase* and *chaise*; *loathe* and *loath*; *seem* and *seam*; *rest* and *wrest*; straight and *strait*. Show how the prefixes in the following affect the meaning:—undressing, unbelief, overwhelmed, conscience, return, across, disgrace, express.

III. Parse the verbs in the infinitive mood in par. 1—4. Parse the nouns, adjectives, pronouns, and adverbs, in par. 1 and 2, and classify the other parts of speech.

IV. Analyze, as in lesson V., the first and third sentences in par. 4, and the third sentence in par. 5. Classify the phrases in par. 1.

V. Paraphrase:—That little scene was taken to heart. A flood of memories chased one another through his brain. The vice of all others which he loathed was brought in and burned in on his own soul. When Arnold's manly piety had begun to leaven the school, the tables turned.

Express as propositions the italicized phrases in the following:—He was a boy *fourteen years old*. *Having said his prayers*, he was ashamed to rise from his knees. *A few years later*, the tables turned. He knelt down to say *his prayers*.

Write a letter to a friend giving the substance of this lesson under the following heads:—The effect of Arthur's conduct on some of the boys. Tom's thoughts as he lay in bed. How he acted in the morning. What the boys thought of it.

THE TWENTY-THIRD PSALM.

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou annointest my head with oil: my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever.

XX.—HOHENLINDEN.

CAMPBELL.

Thomas Campbell [1777-1844], a favorite English poet, was born at Glasgow and educated at Edinburgh University. In 1799 he published the *Pleasures of Hope*, which gained for him fame as a poet. Thenceforth he betook himself to literary pursuits. His reputation as a poet rests, however, on a number of lyrics and war songs; *Hohenlinden*, *Ye Mariners of England*, and *The Battle of the Baltic* being the most notable. In 1809 appeared *Gertrude of Wyoming*, after the publication of which he travelled much abroad. He died at Boulogne, and was buried in the Poets' Corner, Westminster Abbey.

I' ser (*ee ser*)sul' phur ous (*fure*)Mu' nich (*nik*)

1. On Linden, when the sun was low,
All bloodless lay th' untrodden snow,
And dark as winter was the flow
Of Iser, rolling rapidly.
2. But Linden saw another sight,
When the drum beat at dead of night,
Commanding fires of death to light
The darkness of her scenery.
3. By torch and trumpet fast arrayed,
Each horseman drew his battle-blade,
And furious every charger neighed,
To join the dreadful revelry.

1. Note throughout the Imitative Harmony. Point out the contrast between this scene and those that follow.

2. fires of death. Explain.

3. By—arrayed. Explain. Note the animated scene.

ELOCUTIONARY.—Stanza 1. Commence in a low tone and with moderate time. What inflection on "low"? Emphasize "bloodless."

2. Louder force. Is "sight" emphatic? Pause after "drum."

3. Read this and the following stanza with loud force and fast time. (II., 2 and 3.) What inflection is there on "arrayed" and on "blade"?

4. Then shook the hills, with thunder riven,
Then rushed the steed to battle driven
And, louder than the bolts of heaven,
Far flashed the red artillery.
5. But redder yet that light shall glow
On Linden's hills of stained snow,
And bloodier yet the torrent flow
Of Iser, rolling rapidly.
6. 'Tis morn, but scarce yon level sun
Can pierce the war-clouds, rolling dun,
Where furious Frank and fiery Hun
Shout in their sulphurous canopy.
7. The combat deepens. On, ye brave,
Who rush to glory, or the grave!
Wave, Munich! all thy banners wave!
And charge with all thy chivalry!
8. Few, few shall part where many meet!
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

5. Compare line for line with st.
1. Observe that here and in st.
6 and 7, the poet drops the narra-
tive style and speaks as if the
struggle were going on before his
eyes. redder yet, bloodier yet.
What is meant?

6. level sun. Explain.

7. deepens. Explain. On,—
chivalry! Carried away by his
feelings, the speaker cannot refrain
from shouting to the combatants.
glory, grave! Give a suitable
synonym for each.

5. Read more slowly than the preceding stanza. Pause after "yet."

6. Read the last two lines with louder force and faster time than the
first two. Pause after "shout."

7. The combat deepens. Moderate force. "On—chivalry!" Very
loud, shouting tone, dwelling on "On."

8. Read in a low, gentle tone, expressing pity and tenderness. Em-
phasize "snow." Why? Group "turf beneath their feet."

☞ Memorize this poem.

arrayed; arranged in the order of battle.	canopy; a curtain—here of smoke.
revelry; noisy merriment.	chivalry; choicest troops.
riven; torn asunder.	sepulchre; tomb.

This is one of the most spirited battle-poems in the language. Observe the winter scene,—the glow of sunset on the smooth, pure snow and the dark, rushing river;—the midnight advance of an army; the animated preparation for battle; the flash and roar of artillery, and the charge of cavalry; the snow and river red, not with the sunset, but with blood; the morning sun, hardly able to pierce the dense smoke enshrouding the shouting hosts; the crisis of the battle with the last desperate charge; the poet's sad reflections on the soldier's fate.

1. **Linden.** Hohenlinden, a village in Bavaria. Here the French in December, 1800, defeated the Austrians, who had attacked them with the utmost fury. The former had taken up a position on the plateau, between the Iser and the Inn; the latter, on the right bank of the Inn.

6. **Frank.** The French. **Hun.** The Austrians; Hungary being a part of the empire of Austria.

XXI.—MY FIRST MOOSE.

The following selection is taken from "'A Winter's Tale' of the Northern Wilds of Canada," a graphic account, by "A Military Chaplain," of a three months' holiday in the lumbering regions of the Upper Ottawa.

pan' ic strick' en	tre men' dous (us)	rav' en ous ly
stal' wart (stall)	vig' or ous ly	wan' ing (wain)

1. We had walked about an hour when a great shout was raised by Seymo. We had come to the spot which, apparently, the moose had just deserted, roused, perhaps, by the noise of our approach.

2. All was now excitement. Nick and the boy hastily threw down their packs, and looked closely to the priming of their rusty flint-locks. They even took off their coats and flung them on the packs, and then started off full run on the fresh trail.

3. Seymo hoisted the three packs and the coats on his stalwart shoulders, and bade me follow the boys as fast as I could, telling me that he would come on after. I waited for no second intimation, but started off with all speed after my companions. There was no necessity for caution or woodcraft now; it was simply a matter of run-

ning the animal down, which, in the deep snow, is sometimes very quickly done. The more noise, perhaps, the better. If terrified and panic-stricken, the moose becomes the more easily exhausted.

4. So, when I heard the wild whoops and yells of the Indians before me, I shouted and hurrahed in concert with might and main, and bounded on as if I had the speed and endurance of an antelope. The pace was tremendous, and I soon began to feel that I had over-estimated my powers. At the end of a mile or so I was completely blown, the perspiration poured off me in torrents, and I felt that I must pull up and take it more easily, or else some harm would come to me. So I halted for a few minutes, recovered my wind, and started on again at a more easy, but still a good walking, pace.

5. The Indians kept on their headlong pursuit, and quickly disappeared in the thick undergrowth, though I could now and then hear their wild cries echoing more and more faintly through the intervening forest.

6. I jogged on contentedly enough, however, as I knew I should have the sport of it after all, for they had received strict orders not to shoot until I came up, except in case of necessity. I had not gone far when, to my amazement, old Seymo overtook me. Even with my rapid running, and what I considered very good walking, the old fellow had not been far behind me, packs and all on his back.

7. So we joined company and travelled on until near midday, when, feeling tired and ravenously hungry, I proposed dinner and rest for a little. But the old heathen laughed me to scorn.

"We take dinner off the moose," said he, "and then camp and smoke."

His scorn and confident tone re-animated me. I felt ashamed of myself, and again tramped manfully on.

8. But the grosser, baser part of my nature could not be

silenced. There is no gainsaying the cry of hunger and fatigue. So, after resisting it stoutly for two hours longer, I grew desperate, and, with a voice and a look that would brook no denial, I told the old fellow to throw down his pack and get some dinner ready.

"The moose might go to Jericho for all I cared: eat and rest I would."

9. He complied, though, I could see, very sourly and grumblingly. A fire was soon blazing, and a hot dish of tea set before me. After a hearty "snack" and a short rest we pushed on vigorously for two or three hours longer. I was beginning to think that, with all their confidence, they were not going to get that moose so easily after all, when suddenly we came upon a great pool of fresh blood, and on the track, as far as I could see, the snow was deeply stained with it.

"Boy shoot here," said Seymo.

I was inclined to be wrathful at first, but his next words appeased me.

"Moose take lake here, if not shoot, 'praps get away." And so it turned out.

10. The moose, hard pressed by the Indians, had made supermoosian efforts to reach the lake, where his instinct told him the snow was not so deep, and with a firmer bottom for his feet he would have some chance for escape. But the boy, knowing this as well as the moose, had fired just as he was about to quit the forest, and severely wounded him. A few yards more brought us to the lake, and to still larger quantities of blood; it seemed to have poured from him in bucketfuls. We pressed eagerly forward, and on rounding the first point we saw far ahead the two Indians coming slowly towards us, but no sign of the moose.

11. It turned out as we expected: the animal though sorely, no doubt fatally, wounded, had, on gaining the lake, gone ahead at a rapid rate. The Indians had followed for

some distance, but knowing the game was sure, had slowly retraced their steps. As the sun was yet an hour high I told Seymo I would follow the track and perhaps get the final shot. He nodded approval, and pointing to a headland some distance in front of us, said, we should camp there that night. For about two miles up the lake I followed the bloodstained trail, until I came to where the moose had lain down for a time; when, either roused by scenting my approach, or knowing instinctively that his end was near, he had left the lake and plunged into the woods, with that desire which all wild animals have of dying in the deep solitudes of the forest.

12. It was painful to see the desperate efforts he had made to carry himself on; the staggering gait plainly showed itself by the marks in the snow. But it was a still more painful sight when, about a quarter of a mile from the shore, I came suddenly upon him. He could go no further; he was leaning sadly and weariedly against a mighty pine; his tongue was hanging out, and he seemed ready to drop. He was an immense animal, larger than any horse I have ever seen, and, as he stood on a slight rising at the foot of the pine, his gigantic frame loomed out in the dusk of the evening in even larger proportions. It was a pitiful sight. A pang of regret shot through me as I gazed at the noble brute, all his mighty strength gone, hunted to the death by his merciless enemies. He turned his head wearily as I approached, and looked despairingly at me. I could stand it no longer, and, raising my rifle, I sent a ball crashing through his brain. He instantly dropped, and his life and his misery were ended.

13. I had shot my first moose, but I felt neither elation nor satisfaction. The deepening gloom of the dark solitude oppressed me, and I quickly turned and retraced my steps to the lake. The fiery red of the western sky, gleaming through the green tops of the pines, told me that the sun had just set. I sat down on the shore of the lake, lit my

pipe, and for the first time since leaving home gave myself up to solemn and serious thought. It was a lonely scene, yet sublime in its loneliness. The silent majesty of nature, in all her divine simplicity, lay before and around me. The great stillness of the vast snowy wilderness seemed to speak to and stir the innermost depths of my being. I felt as if I could lie there forever, and think of the great questions of time and eternity, of life and death, of God and man. But the waning light, and my stiffening limbs, warned me that I must tramp camp-wards. It was long after dark when I reached the camp, to the great relief of my companions, who were becoming anxious at my protracted stay.

stalwart ; large and strong.

intimation ; suggestion, hint.

waning ; becoming less.

loomed ; appeared indistinct and larger than the real size.

elation ; high spirits from success.

The **Moose** is a species of deer, having a short, thick neck, with a mane, and large, slouching ears. The males have broad, branched antlers. The moose, which is found from the northern part of the United States to the Arctic Ocean, is the largest deer of America, and is distinct from, though it resembles, the elk of Europe.

2. **Flintlocks.** Formerly, the hammer of a gun had a small piece of flint fastened to it, which, when the trigger was pulled, produced a spark by striking against a flat piece of steel directly in front of it. The steel was thrown back, uncovering a small receptacle filled with powder communicating with the charge in the gun ; the spark fell into this, and the discharge followed.

I. Transcribe and prepare for dictation the words defined and par. 4 and 6.

II. Show the force of the prefixes in the following:—disappeared, overtook, propose, gainsaying, supermoosian, retrace, oppress.

Distinguish between **concert** and *consort* ; **sore**, **soar**, **sower**, and *sewer* ; **lain** and *lane* ; **gate** and *gait* ; **sight**, *sitc*, and *cite* ; **brute** and *bruit* ; **drop** and *droop*.

III. Parse fully the nouns, adjectives, pronouns, adverbs, and verbs, in par. 2 and 4. Give the other principal forms, and the 2nd person sing. of the imperative active of **hid**, **run**, **shot**, **resist**, **get**, and **jog**.

IV. Give the reasons for the punctuation marks in par. 3.

Express as propositions the italicized phrases in the following:—*On gaining the lake*, the moose had gone ahead at a rapid rate. The boy, *knowing this*, had fired. *Pointing to a headland in front*, he said we should camp there. *Roused by scenting my approach*, the moose had left the lake.

Combine into one or two sentences as in lesson I.:—The writer of the preceding lesson was following a moose. Three Indians were with him. The moose ran through the deep snow for some hours. It then attempted to reach the lake. The snow was not so deep there. The footing was firmer there. One of the Indians wounded the

moose. The moose was then leaving the forest. The wound prevented its escape.

Reproduce the substance of the preceding lesson in the form of a letter to a friend:—The discovery of the moose's tracks. How the hunters acted. The chase and dinner. The death of the moose.

XXII.—THE NECKAN.

MATTHEW ARNOLD.

Matthew Arnold [1822—], eldest son of the celebrated Dr. Thomas Arnold, of Rugby School, and himself an enthusiast in Higher Education, is an accomplished scholar, an able critic, and a keen disputant in religious questions. For some years he was Professor of Poetry at Oxford, and is now one of Her Majesty's Inspectors of Schools under the English Committee of Council on Education. His collected works consist of poems, and essays in literature and Biblical criticism.

sur' pliced (*plisst*)

ruth (*rooth*)

1. In summer, on the headlands,
The Baltic Sea along,
Sits Neckan with his harp of gold,
And sings his plaintive song.
2. Green rolls beneath the headlands,
Green rolls the Baltic Sea;
And there, below the Neckan's feet,
His wife and children be.
3. He sings not of the ocean,
Its shells and roses pale;
Of earth, of earth the Neckan sings,
He hath no other tale.

2. Expressions are often made emphatic by being repeated, or by being placed first in a sentence. What idea is here emphasized? be. An old form of the indicative.

3. Of earth—tale. His hopes

were from the dwellers on land (cp. st. 10.)—his disappointments, from them also (cp. st. 16). How does the poet show that "he hath no other tale"?

ELOCUTIONARY.—Stanza 1. Narrative pure tone (II., 1, b) (II., 2).

2. Is "Green" in l. 2 emphatic?

4. He sits upon the headlands,
And sings a mournful stave
Of all he saw and felt on earth,
Far from the kind sea-wave.
5. Sings how, a knight, he wandered
By castle, field, and town—
But earthly knights have harder hearts
Than the sea-children own.
6. Sings of his earthly bridal—
Priests, knights, and ladies gay.
“—And who art thou,” the priest began,
“Sir Knight, who wedd’st to-day?”
7. “I am no knight,” he answered;
“From the sea-waves I come.”—
The knights drew sword, the ladies screamed,
The surpliced priest stood dumb.
8. He sings how from the chapel
He vanished with his bride,
And bore her down to the sea-halls,
Beneath the salt sea-tide.
9. He sings how she sits weeping,
’Mid shells that round her lie.
“—False Neckan shares my bed,” she weeps;
“No Christian mate have I.—”

5. **But—own.** This is the real subject of the poem—Cp. st. 16. Criticise the rhyme of ll. 2 and 4.

6. Note the sudden change to the bridal scene—Cp. st. 12 and 13. Explain the use of the dashes.

8. **sea-halls.** The inhabitants

of the sea were supposed to have dwellings similar to those of man on earth.

9. **False Neckan.** False, because he had not told her who he really was.

7. Emphasize “I” and “knight,” not “am.” “From—waves.” (II., b, e.) 9. “False—I,” sorrowful tone.

10. He sings how through the billows
 He rose to earth again,
 And sought a priest to sign the cross,
 That Neckan Heaven might gain.
11. He sings how, on an evening,
 Beneath the birch-trees cool,
 He sate and played his harp of gold,
 Beside the river-pool.
12. Beside the pool sate Neckan—
 Tears filled his mild blue eye.
 On his white mule, across the bridge,
 A cassocked priest rode by.
13. “—Why sitt’st thou there, O Neckan,
 And play’st thy harp of gold?
 Sooner shall this my staff bear leaves,
 Than thou shalt Heaven behold.—”
14. But, lo, the staff, it budded!
 It greened, it branched, it waved.
 “—O ruth of God,” the priest cried out,
 “ This lost sea-creature saved!—”
15. The cassocked priest rode onwards,
 And vanished with his mule;
 But Neckan in the twilight gray
 Wept by the river-pool.

12. **mild blue eye.** Indicating his gentle nature—Cp. st. 5, ll. 3 and 4.

14. **This — saved!** Note the incredulity of the priest, not-

withstanding the miracle. Express the phrase as a sentence.

15. The priest does not make the sign of the cross, thus showing himself merciless where God would be merciful.

14. **But — waved.** Express surprise. 16. **The earth — souls!** Plaintive tone.

16. He wept: "The earth hath kindness,
The sea, the starry poles;
Earth, sea, and sky, and God above—
But, ah, not human souls!"

17. In summer, on the headlands,
The Baltic Sea along,
Sits Neckan with his harp of gold,
And sings this plaintive song.

plaintive; touching, expressing grief or sorrow.

stave; a verse; here a song.

surpliced; wearing the surplice or long, white, linen robe of officiating clergymen of the English, Roman Catholic, and other churches.

cassocked; wearing the cassock or long, close-fitting vestment used by clergymen under their pulpit gowns.

ruth; pity.

poles; properly the part of the heavens about the poles; hence, poetically, the sky.

According to old legends, the sea contained beings which resembled man in all respects, except that their power was greater and that they had no souls. At death their spirits or minds became dust, driven about forever by the wind. If they could in any way have the sign of the cross made on them by a Christian priest, or if they could be baptized, or, according to some legends, obtain the love of a baptized human being, they would receive a human soul and so gain Heaven. The loves of these "sea-creatures" for mortals have been favorite subjects for poems.

3. roses pale. In a Scandinavian ballad a merman tells a mortal whom he wishes to accompany him to his sea-hall, that

"All along the green, green deeps,
Grow flowers wondrous fair;
They drink the wave, and grow as tall
As those that breathe the air."

I. Transpose st, 1, 2, and 3.

Reproduce in prose the Neckan's "plaintive song," from st. 4 to 16.

Love thyself last; cherish those hearts that hate thee;
Corruption wins not more than honesty.
Still in thy right hand carry gentle peace,
To silence envious tongues; be just and fear not.
Let all the ends thou aims't at be thy country's,
Thy God's, and truth's.

—*Shakespeare.*

XXIII.—THE EXPATRIATION OF THE ACADIANS.

WILLIAM H. WITHROW, D.D.

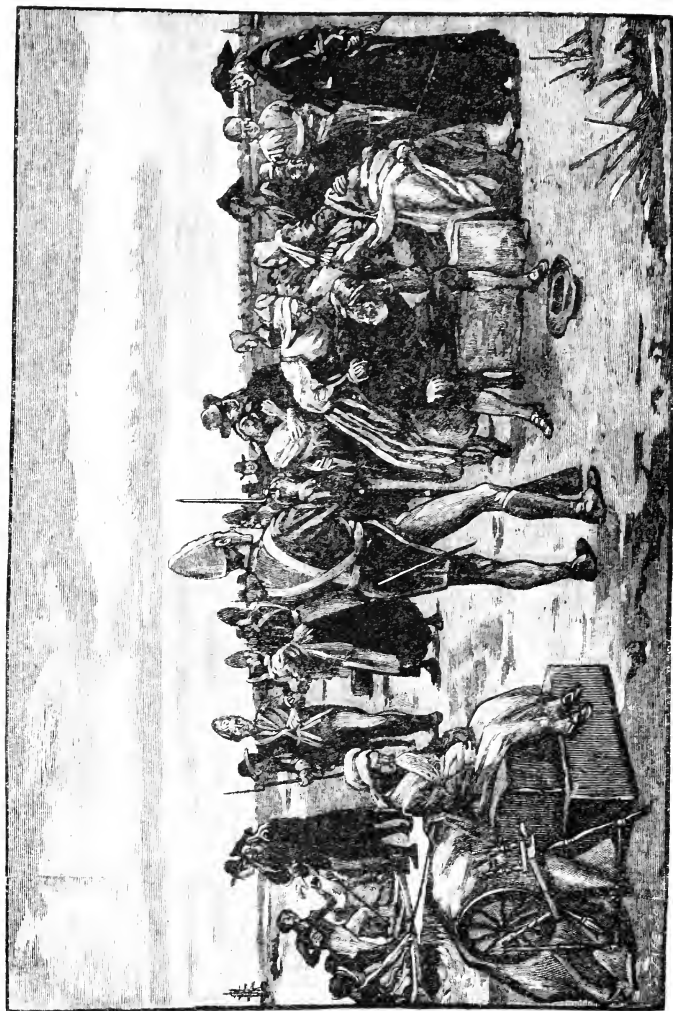
The writer of this lesson is a well-known clergyman of the Canada Methodist Church, and the Editor of the *Canadian Methodist Magazine*. Besides being the author of a *Popular History of the Dominion*, and a work on *The Catacombs of Rome*, he has published several volumes of religious biography, travel, etc.

A' ca dię (<i>dee</i>)	U' trecht (<i>trekt</i>)	al' i en (<i>al yen</i>)
de picts	hearths (<i>harths</i>)	ad ver' tise ments
tu' mult	am mu ni' tion	con fis' ca ted
ex pa tri a' tion	Hu' gue nots (<i>hewg e noze, or nots</i>)	

1. No event in the history of Canada has come down to us clothed with more romantic interest than the expulsion of the French settlers from "Acadie, home of the happy." Upon it, sad enough in its plain realities, Longfellow founded his poem, *Evangeline*, in which he touchingly depicts the sorrows of two lovers who had been separated in "the tumult and stir of embarking."

2. The peninsula of Nova Scotia, originally settled by the French, and by them called Acadia, was ceded to Great Britain at the peace of Utrecht, 1713. The Acadian peasants on the beautiful shores of the Bay of Fundy were a simple, virtuous, and prosperous community. If wealth was rare, poverty was unknown; for a feeling of brotherhood anticipated the claims of want. With remarkable industry, they had reclaimed from the sea by embankments or dykes many thousands of fertile acres, which produced abundant crops of grain and hay; and on these meadows often grazed as many as sixty thousand head of cattle.

Locate on the map the countries and places mentioned in this lesson. 2. simple. Illustrate the meaning. for—want. Paraphrase.



THE EXPATRIATION OF THE ACADIANS.

3. So great was the attachment of the Acadians to the government and institutions of their fatherland, that after the cession of their country to Great Britain a great part of the population abandoned their homes and migrated to Cape Breton or to Canada, where their countrymen were still supreme. Some seven thousand remained; but, claiming to be political neutrals, they refused to take the oath of allegiance to the alien conquerors.

4. To strengthen the British power in the peninsula of Nova Scotia, Lord Halifax, in 1749, sent out a colony of four thousand persons, and before winter a palisaded town of three hundred houses was built, and named Halifax after its founder. This aroused the jealousy of the French, who stirred up the Indians to harass the infant settlement. Some of the inhabitants the Indians massacred; others they carried to Louisburg in Cape Breton, where they sold them to the French for arms and ammunition. Occasionally, too, these murderous raids were led by French commanders.

5. General Cornwallis, governor of Nova Scotia, was, therefore, obliged to take decisive measures for the protection of the colony. As the Acadians still refused the oath of allegiance, the council at Halifax declared them to be rebels and outlaws, and decreed their expulsion from the province. The outrages had been chiefly the work of a few turbulent spirits: the mass of the Acadian peasants seem to have been peaceful and inoffensive; but the innocent were confounded with the guilty, and all alike were exiled from their homes.

6. In order to prevent these Acadians from strengthening the French in Cape Breton or Canada, it was decided to

3. great—Canada. In what sense were these people exiles? political neutrals. Explain. refused—conquerors. What duty

do those who live in a country owe to its government?

4. aroused the jealousy. Why?
5. rebels, outlaws. Explain.

distribute them among the several British colonies of North America. A fleet of eighteen transports was collected in Boston harbor, and the utmost secrecy observed till it was anchored off the French settlements on the Bay of Fundy.

7. The unsuspecting Acadians had been allowed to gather in their harvest, and their barns were bursting with plenty. On the fifth of September, 1755, the entire male population over ten years old were ordered under heavy penalties to assemble in the several settlements. Let one example of the mode of expatriation suffice. At the village of Grand-Pré four hundred and eighteen persons were assembled in the church, when the British officer read from the altar the decree of their exile. Their lands, houses, cattle, and crops were pronounced confiscated; their money and household goods they might carry with them, so far as was possible without overcrowding the vessels. Loud was the outcry at the stern mandate. But resistance was impossible: armed soldiers guarded the doors; the men were engaged as in a prison, and confined under guard for four days. On the fifth day, amid general lamentation, they were marched to the shore at the point of the bayonet, and placed on board the transports, the women and children being shipped in other vessels. Families were thus scattered, and husbands and wives separated—many never to meet again.

8. The night that followed was lurid with the flames of burning homesteads and well-filled barns and stacks of grain; while herds of affrighted cattle and horses rushed wildly over the meadows. It was bleak December before the last of the exiles were removed. For a long time afterwards advertisements in the colonial newspapers attested the efforts of the banished ones to reunite their scattered families.

9. A number, estimated at from seven to eight thousand, were dispersed along the Atlantic seaboard from Maine to Georgia. A few planted a new Acadia among

their countrymen in Louisiana. Some, coasting in open boats along the shore, tried to return to their blackened hearths; but they were relentlessly intercepted and sent back into hopeless exile.

10. Every patriot must regret the stern military necessity—if necessity there were—that compelled the expatriation of so many innocent Acadians. Save the expulsion of the Moors from Spain, and of the Huguenots from France, history offers no parallel to this unhappy event.

Wives were torn from their husbands, and mothers, too late, saw
their children

Left on the land, extending their arms, with wildest entreaties, . . .
And with the ebb of that tide, the ships sailed out of the harbor,
Leaving behind them the dead on the shore and the village in ruins;
Bearing a nation, with all its household gods, into exile,—
Exile without an end, and without an example in story.

11. Still stands the forest primeval; but under the shade of its
branches

Dwells another race, with other customs and language.
Only along the shore of the mournful and misty Atlantic
Linger a few Acadian peasants, whose fathers from exile
Wandered back to their native land to die in its bosom.
In the fisherman's cot the wheel and the loom are still busy;
Maidens still wear their Norman caps and their kirtles of homespun,
And by the evening fire repeat Evangeline's story,
While from its rocky caverns the deep-voiced, neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.

expulsion; driving out.

depicts; paints in words.

tumult; wild disorder.

expatriation; banishment from one's native land.

anticipated; looked out for, or met beforehand.

transports; vessels employed to convey troops or stores for a government.

allegiance; obedience to the governing power.

alien; foreign.

confiscated; forfeited to the state for some offence.

mandate; order, command.

lurid; gloomy, ghastly.

relentlessly; without pity.

intercepted; stopped and seized on the way.

primeval; belonging to the earliest age or time.

kirtle; a short jacket.

2. **Acadia** included New Brunswick also. **Utrecht**. See Thompson's *History of England* (p. 270). **shores—Fundy**. Not along the bay itself, but its branches.

7. **Grand Pre** (*pray*). At the southern extremity of the Basin of Minas.

9. **tried to return**. Very many did return, but not to Grand-Pré. The district around the south and west of the Basin of Minas was the most severely dealt with. The lands were occupied five years afterwards by settlers from Connecticut.

10. **Moors**. Mahometans from the Barbary States who conquered Spain in A.D. 712. In 1492 their power was destroyed, and in 1610 they were expelled from the country. **Huguenots**. French Protestants who, when deprived in 1685 of freedom of worship, emigrated in great numbers to the Protestant countries of Europe.

I. Transcribe and prepare for dictation the words defined, and par. 3, 7, and 9.

II. Distinguish between **cede** and *seed*; **peace** and *piece*; **cession** and *session*; **council** and *counsel*; **male** and *mail*; **seem** and *seam*; **altar** and *alter*; **meet**, **meat**, and *mete*; **board** and *bored*.

III. Parse completely the nouns, adjectives, pronouns, verbs and adverbs in par. 5, and analyze the first two sentences of par. 2.

IV. Turn into propositions the italicized phrases in the following:—*After the cession of their country* a great number abandoned their homes. *Claiming to be political neutrals*, they refused the oath. *To strengthen the British power*, Lord Halifax sent out a colony. *Before winter* a town was built. *Save the expulsion of the Moors*, history offers no parallel.

Combine into one or two sentences as in lesson I.:—The Indians attacked the English settlement. They were often led by French officers. They slew the men. They carried off the women and children. Some of them they kept in captivity. Some of them they sold to the French. The English took decisive measures. They put an end to the French and Indian union. This they effected by distributing the Acadians among the British colonies on the Atlantic.

Write answers to the following examination paper:—(1) Describe the Acadian peasants. (2) What were the effects of the treaty of Utrecht on Nova Scotia? (3) What led to the expatriation of the Acadians? (4) Describe what happened at Grand-Pré. (5) What became of the expatriated Acadians?

If you wish to be miserable, you must think about yourself; about what you want, what you like, what respect people ought to pay you, what people think of you; and then to you nothing will be pure. You will spoil everything you touch; you will make sin and misery out of everything God sends you; you can be as wretched as you choose.

—Kingsley.

XXIV.—THE PRIVATE OF THE BUFFS.

SIR FRANCIS DOYLE.

Sir Francis H. C. Doyle [1810—], was elected in 1867, and again in 1872, Professor of Poetry at Oxford. Besides several poems of considerable merit, he has published three of his college lectures.

1. *Last night*, among his fellows rough,
 He jested, quaffed, and swore—
 A drunken private of the Buffs,
 Who never looked before.
To-day, beneath the foeman's frown,
 He stands in Elgin's place—
 Ambassador from Britain's crown,
 And type of all her race.

2. Poor, reckless, rude, low-born, untaught,
 Bewildered and alone—
 A heart with English instinct fraught,
 He yet can call his own.
 Ay, tear his body limb from limb,
 Bring cord, or axe, or flame;
 He only knows that not through *him*
 Shall England come to shame.

1. Explain the use of italics. before. Explain. Ambassador. Since it was now his duty to maintain the honor of England, cp. ll. 7 and 8, st. 2.

2. Poor—alone. In such a person, we might think that love of life would overcome every other

consideration. When, however, danger threatens him, the Private of the Buffs is tender (st. 3) and brave (st. 4). A heart—fraught. A heart laden with the feelings natural to every Englishman. Note that the adjectives in l. 1 qualify "he" in l. 4.

ELOCUTIONARY.—1. What inflection on "night" and "rough"? Ll. 5-8, tone of admiration.

2. Energetic, forcible tone in ll. 5 and 6. Pause after "knows." Emphasize "him."

3. Low Kentish hop-fields round him seemed
Like dreams to come and go;
Bright leagues of cherry-blossom gleamed
One sheet of living snow;
The smoke above his father's door
In gray, soft eddyings hung:
Must he then watch it rise no more,
Doomed by himself so young!
4. Yes; honor calls! with strength like steel
He put the vision by—
Let dusky Indians whine and kneel,
An English lad must die.
And thus, with eyes that would not shrink,
With knees to man unbent,
Unflinching on its dreadful brink,
To his red grave he went.
5. Vain, mightiest fleet of iron framed—
Vain those all-shattering guns,
Unless proud England keep unstained
The strong heart of her sons.
So let his name through Europe ring—
A man of mean estate,
Who died as firm as Sparta's king,
Because his soul was great.

3. Note the touching beauty of this stanza.

4. **He—by.** Lest he should be tempted to do the base deed. vision, red grave. Explain.

5. let his—estate. "Man" is

in apposition to "him" implied in "his" (= "of him"). **mean estate.** How has this been expressed before? **his soul was great.** Show in what the greatness of his soul consisted. Cp. st. 2 and 4.

3. Ll. 1-6, sprightly tone. Ll. 7 and 8. Note change of tone. Group "must . . . rise." Pause after "rise."

4. **honor calls!** Loud, forcible tone. Note the contrasted words in ll. 3 and 4. Emphasize "shrink;" pause after "knees," "man," "Unflinching," "grave." 5. Loud, exclamatory tone.

This poem was suggested by the following passage in a letter of the correspondent of the *London Times*, during the last Chinese war:—"Some Sikhs and a private of the Buffs, having remained behind with the grog-carts, fell into the hands of the Chinese. On the next morning they were brought before the authorities, and commanded to kneel down and bow to the ground. The Sikhs obeyed; but the English soldier, declaring he would not prostrate himself before any Chinaman alive, was immediately knocked upon the head, and his body thrown on a dunghill."

1. **Buffs**; A British regiment from West Kent, so called from the buff color of the facings of the uniform.

Ambassador; a public messenger from one government to another.

Elgin; Lord Elgin, who had been Governor-General of Canada from 1847 to 1855, was then (1857) in China, as British plenipotentiary (*i.e.*, ambassador invested with full power to transact any kind of business). Subsequently, he was appointed Governor-General of India, a position he held till his death in 1863.

5. **Sparta's king**; Leonidas, who with a small number of followers defended the pass of Thermopyæ against an immense host of invading Persians. Disdaining to fly, he was slain at his post.—B.C. 480.

I. Write out in the prose order stanzas 2 and 5, and supply the ellipses. Paraphrase the last sentences of stanzas 1, 2, and 4.

☞ Memorize this poem.

XXV.—THE DISCOVERY OF AMERICA.

WASHINGTON IRVING.

(ADAPTED.)

Washington Irving [1783–1859], one of the earliest and most graceful of American story-writers and describers of character and scenery, was born at New York within a few years after the Declaration of Independence. His first contributions to literature were the *Salmagundi Papers*, a series of town satires and humors, which was shortly followed by the publication of *Knickerbocker's History of New York*, a curious medley of sober history and amusing character sketching. During a lengthened tour in Europe he wrote *The Sketch Book*—in which are the charming stories of *Sleepy Hollow* and *Rip Van Winkle*—*Tales of a Traveller*, *Bracebridge Hall*, *Life of Columbus*, *Conquest of Granada*, and *The Alhambra*. At a later period appeared *Mahomet and his Successors*, and lives of *Goldsmith* and *Washington*. From 1842 to 1846 Irving represented the United States at the Court of Madrid. His death took place at his country seat on the Hudson in 1859.

ho ri' zon (<i>ize</i>)	des pe ra' do (<i>aid</i>)	ex tra or' din ar y
cha' os (<i>ka</i>)	av' a rice (<i>riss</i>)	(<i>trord</i>)
har' assed	ar ti fi' cial ly (<i>fish</i>)	ap pel la' tion
in ces' sant	gest' ures (<i>jest</i>)	ab o rig' i nes (<i>rij</i>)

1. Early in the morning of the 6th of September, 1492, Columbus left the Canary Islands with his fleet of three

small vessels, and in the course of the day the heights of Ferro gradually faded from the horizon.

2. On losing sight of this last trace of land, the hearts of the crews failed them. They seemed literally to have taken leave of the world. Behind them was everything dear to the heart of man,—country, family, friends, life itself; before them everything was chaos, mystery, and peril. Many of the rugged seamen shed tears, and some broke into loud lamentations. The admiral tried to soothe their distress, and to inspire them with his own glorious anticipations.

3. He kept his course westward, taking advantage of the trade wind which blows steadily from east to west between the tropics. With this favorable breeze they were wafted gently but speedily over a tranquil sea, so that for many days they did not shift a sail.

4. Nevertheless the situation of Columbus was daily becoming critical; his crews began to grow extremely uneasy at the length of the voyage; they were already beyond the reach of succor, and beheld themselves still borne onward over the boundless wastes of what appeared to them a mere watery desert. They were full of vague terrors, and harassed their commander by incessant murmurs, or fed each other's discontents, gathering together in little knots, and stirring up a spirit of mutiny. There was great danger of their breaking forth into open rebellion, and compelling Columbus to turn back. In their secret conferences they exclaimed against him as a mad desperado, and even talked of throwing him into the sea.

5. Columbus was not ignorant of their mutinous disposition, but he still maintained a serene and steady countenance, soothing some with gentle words, endeavoring to work upon the pride or avarice of others, and openly threatening the rebellious with punishment, should they do anything to hinder the voyage.

6. On the 7th of October, having observed great flocks

of small field birds going towards the southwest, and knowing that the Portuguese navigators had discovered most of their islands by following the flights of birds, Columbus determined to alter his course to the direction in which he saw the birds fly. For three days they stood in this direction, and the further they went the more encouraging were the signs of land.

7. When, however, on the evening of the third day the crew beheld the sun go down on the shoreless horizon, they broke forth into turbulent clamor. They insisted upon turning homewards and giving up the voyage as hopeless. Columbus tried to pacify them with gentle words and promises of large rewards ; but finding that they only increased in clamor, he assumed a decided tone. He told them it was useless to murmur ; the expedition had been sent by the sovereign to discover the Indies, and, by the blessing of God, discover them he would.

8. Fortunately the proofs of land being near were such on the following day as no longer to admit of doubt. Besides a quantity of river weeds, they saw a thorn branch with berries on it ; then they picked up a reed, a small board, and, above all, a staff artificially carved. Gloom and mutiny now gave way to sanguine expectation. In the evening Columbus made an impressive address to his crew, and told them he thought it probable they would make land that night.

9. At sunset they had stood again to the west, and were ploughing the waves at a rapid rate ; the *Pinta* keeping the lead from her superior sailing. Not an eye was closed that night. As the evening darkened, Columbus took his station on the top of the cabin of his vessel, ranging his eye along the dusky horizon, and maintaining an intense and unwearied watch. At ten o'clock he thought he beheld a light glimmering at a great distance. Fearing his eager hopes might deceive him he called to a gentleman near him and inquired whether he saw such a light ; the

latter replied that he did. They saw it once or twice afterwards in sudden and passing gleams, as if it were a torch of some fisherman, rising and sinking with the waves, or in the hand of some person on shore, borne up and down as he walked from house to house.

10. They continued their course until two in the morning, when a gun from the *Pinta* gave the joyful signal of land. It was seen to be two leagues distant; whereupon they took in sail, and lay to, waiting impatiently for the dawn. As the day of Friday, the 12th of October, dawned, Columbus saw before him a level island, several leagues in extent, and covered with trees like a continual orchard. Though apparently uncultivated, it was populous, for the inhabitants were seen coming out of the woods, and running to the shore. They were perfectly naked, and, as they stood gazing at the ships, appeared by their gestures to be lost in astonishment.

11. Columbus made signal for the ships to cast anchor, and the boats to be manned and armed. He entered his own boat, richly dressed in scarlet, and holding the royal standard. As he approached the shore, he was delighted with the purity of the atmosphere, the crystal transparency of the sea, and the extraordinary beauty of the vegetation. On landing he threw himself on his knees, kissed the earth, and returned thanks to God with tears of joy. Then, rising he drew his sword, displayed the royal standard, and took solemn possession of the island in the name of the Spanish sovereigns, giving it the name of San Salvador.

12. The feelings of the crew now burst forth in the wildest transports. They thronged around the admiral, some embracing him, others kissing his hands. Those who had been the most mutinous and turbulent were now the warmest in their expressions of admiration and reverence. Many of those who had insulted him by their insolence now crouched at his feet, begging pardon for all the trouble

they had caused him, and promising the blindest obedience for the future.

13. The natives of the island supposed that the ships had sailed out of the crystal firmament, beyond the horizon, or had descended from above on their ample wings, accompanied with lightning and thunder; and that these marvellous beings, clad in glittering steel, or raiment of various colors, were inhabitants of the skies.

14. Columbus supposed himself to have landed on an island at the western extremity of India, hence it and the adjoining islands were called the West Indies, and the natives Indians, an appellation which has since been extended to all the aborigines of the New World.

literally; according to the exact words.

chaos; confusion.

inspire; to excite.

critical; attended with risk or danger.

succor; help.

vague; having no reliable source or foundation.

incessant; unceasing.

mutiny; a rebellion of sailors or soldiers.

desperado; a reckless man.

insisted; expressed great determination.

sanguine; eager, hopeful.

admiral; the highest officer in a fleet.

turbulent; tumultuous, very disorderly.

insolence; haughty impudence.

appellation; name.

aborigines; the first inhabitants of a country.

2. They—world. They knew Europe, the countries bordering on the Mediterranean, and, to some extent, India. The rest of Asia and Africa was to them the home of monsters and demons.

before—peril. Among other things they thought they could never get back to Europe again, since it was not possible to sail uphill—and they must be going down hill because the earth was round.

anticipations. He did not dream of finding a new continent—he thought he should reach India by sailing westward.

3. trade-winds. So called by old navigators, since their constancy favors trade. They occur between the tropics (or even beyond) and the equator. North of the equator they blow from a N.E. direction, but from a S.E. direction south of the equator. Cold air flows from the poles toward the equator; as it advances, it gradually changes its course, owing to the increasing rapidity of the earth's motion near the equator; the current of air is left behind; and since the earth moves from west to east, the wind seems to blow from the east.

6. Portuguese—lands. The Portuguese had long been very daring seamen and discoverers.

flights of birds. The birds would fly towards land at night.

7. sovereign. Isabella, wife of Ferdinand, King of Aragon, and queen, in her own right, of Castile.

10. lay to. To arrange the sails in such a manner that the wind blowing on them will keep the vessel from moving to any great extent.

14. western—India. Not on the *western* extremity, but the extremity reached by sailing west.

I. Transcribe and prepare for dictation the words for pronunciation and par. 4 and 7.

II. Show how the prefixes in the following affect the meaning:—discontent, encourage, unwearied, impatient, extraordinary, disposition, expressions, aborigines.

III. Parse the nouns, adjectives, pronouns, verbs, and adverbs in par. 1 and 5. Give the other principal forms of take, broke, tried, become, begun, compel, work, stand. Give the 2nd and 3rd persons sing. of the imperative and subjunctive, active, of burst and give.

IV. Analyze the first, third, fourth, and fifth sentences of par. 2.

V. Turn into propositions the italicized phrases, and paraphrase the rest of the sentences, in the following:—*On losing sight of the land*, the hearts of the crews failed them. *In their secret conferences*, they exclaimed against him. *Finding that they only increased in clamor*, he assumed a decided tone. *At sunset* they had stood again to the west, and were ploughing the waves at a rapid rate; *the Pinta keeping the lead from her superior sailing*.

Reproduce the substance of "The Discovery of America" under the following heads:—The object of Columbus's expedition. The conduct and fears of the sailors. How Columbus acted. The indications of land. Its discovery and appearance. The ceremony on landing. The conduct of the sailors. What the natives thought of the Spaniards. What Columbus thought he had discovered.

AN INDIAN SUNRISE.

At first a dusk so dim,
Night seems still unaware of whispered dawn,
But soon—before the jungle-cock crows twice—
High as the herald-star, which fades in floods
Of silver, warming into pale gold, caught
By topmost clouds, and flaming on their rims
To fervent golden glow, flushed from the brink
With saffron, scarlet, crimson, amethyst;
Whereat the sky burns splendid to the blue,
And, robed in raiment of glad light, the King
Of Life and Glory cometh!

—Edwin Arnold.

XXVI.—BURIAL OF SIR JOHN MOORE.

WOLFE.

The Rev. Charles Wolfe [1791-1823] was a native of Dublin and a graduate of Trinity College, where he acquired distinction for scholarship and literary ability. In 1817 he obtained a curacy in Tyrone, which, however, he held for only five years, consumption cutting short at an early stage a career of much promise. Besides the following renowned elegy, Wolfe wrote one or two songs full of tender pathos and delicate beauty.

Co run' na (*ko roon yah*)

bay' o nets

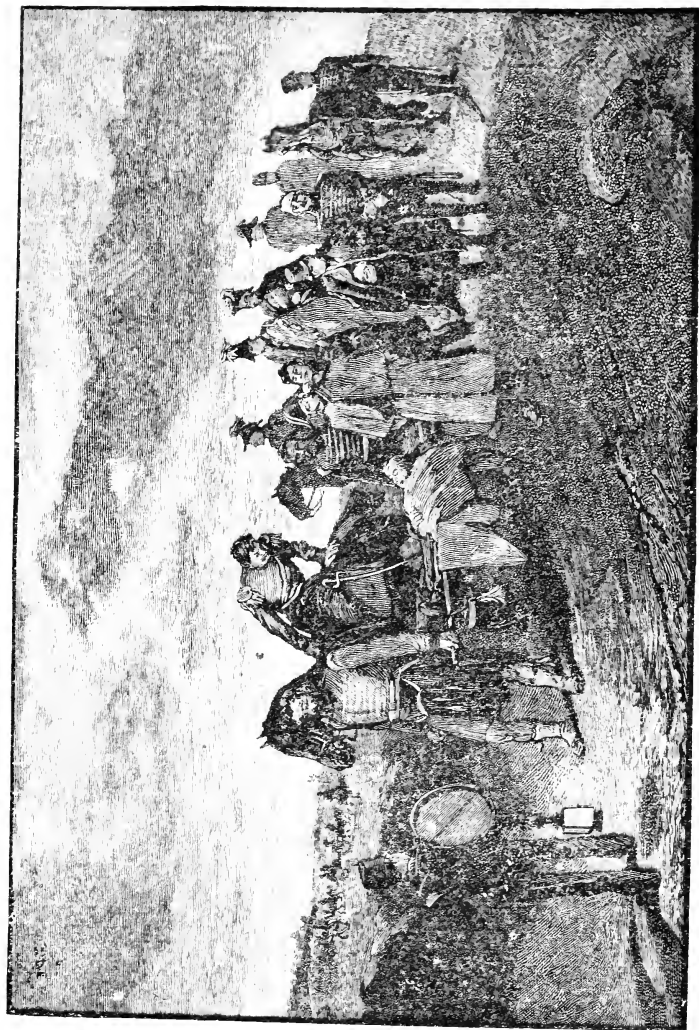
1. Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.
2. We buried him darkly at dead of night,
The sods with our bayonets turning;
By the struggling moonbeam's misty light,
And the lantern dimly burning.
3. No useless coffin enclosed his breast,
Not in sheet nor in shroud we wound him;
But he lay like a warrior taking his rest
With his martial cloak around him.

Read Thompson's *History of England*, pp. 307, 308. Observe the excellent use the author makes throughout of adjectives and adverbs. Give examples. Explain the reason for the prevalence of long vowel-sounds.

1. Not a drum—buried. It is customary at the burial of a soldier to pay his body these marks of respect. Why were they omitted on this occasion?

2. struggling — light. Why "struggling"?

ELOCUTIONARY.—This selection furnishes an excellent exercise in emphasis (see lesson IV.). 1. Emphasize "drum," and not "heard." Why? **corse**, unemphatic, because the idea has been already suggested in the title of the poem. (II., 5, c.) 2. Emphasize "at dead of night," "bayonets," "moonbeam," "lantern." Why? 3. Is "useless" emphatic? Notice the rising inflection in first two lines. Pause after "but." Emphasize "rest."



BURIAL OF SIR JOHN MOORE.

4. Few and short were the prayers we said,
And we spoke not a word of sorrow;
But we steadfastly gazed on the face that was dead,
And we bitterly thought of the morrow.
5. We thought, as we hollow'd his narrow bed,
And smoothed down his lonely pillow,
That the foe and the stranger would tread o'er his head,
And we far away on the billow!
6. Lightly they'll talk of the spirit that's gone,
And o'er his cold ashes upbraid him;
But little he'll reck if they let him sleep on
In the grave where a Briton has laid him!
7. But half of our heavy task was done
When the clock struck the hour for retiring;
And we heard the distant and random gun
That the foe was sullenly firing.

4. Note in this stanza the quiet gloom so characteristic of death. **And we spoke—morrow.** Why?

5. foe, stranger. The French and the Spaniard. **We—billow!** The English departed from Corunna in their ships.

6. Moore's retreating was censured by many of the English, but

approved of by Wellington and other great military authorities.

7. Notice that the sound of the clock arouses the mourners; they had become, in their grief, unconscious of what was going on around them. **But.** Parse. **retiring.** Whither? Cp. 5, l. 4.

4. Emphasize "Few," "short," "prayers," the noun receiving more emphasis than the adjectives, because of the inverted construction. Pause after "not." Prolong the sound of "gazed," and give it the falling inflection.

5. Pause after "we," l. 4, because it is contrasted with "foe," and "stranger"; also after "away."

6. ashes, rising inflection. upbraid, falling inflection.


7. Emphasize "half," "retiring," "gun," "foe." Why?

8. Slowly and sadly we laid him down,
 From the field of his fame fresh and gory ;
 We carved not a line, and we raised not a stone—
 But we left him alone with his glory.

8. Note the Alliteration. Show that this poem is an Elegy (see Introduction).

corse ; a dead body.	upbraid ; charge reproachfully
rampart ; earth-work or walls	with something wrong.
round a fortified place.	reck ; heed.
martial ; warlike.	random ; without settled aim.

This poem was composed after reading Southey's account of the Battle of Corunna, and is regarded as one of the finest elegies in the English language. Napier, in his *Peninsular War*, thus describes the last scene:—Moore's strength failed fast and life was almost extinct, when he exclaimed, "I hope the people of England will be satisfied! I hope my country will do me justice!" In a few minutes afterwards he died, and his corpse wrapped in a military cloak, was interred by the officers of his staff in the citadel of Corunna; the guns of the enemy paid him funeral honors, and Soult, with a noble feeling of respect for his valor, raised a monument to his memory.

 Memorize this poem.

XXVII.—HEALTHINESS OF HOUSES.

MISS NIGHTINGALE.

(ADAPTED.)

Florence Nightingale [1823—] gained well-merited fame by acting as a nurse to the sick and wounded soldiers in the hospitals of Scutari during the Crimean war. She has since devoted her life to the improvement of hospitals and the sanitary condition of the British army.

ef fi' cient (<i>fish</i>)	con ta' gion	ep i dem' ic
clean' li ness (<i>clen</i>)	tol' er a ble	scrof' u la

1. There are five points essential to securing the healthiness of houses:—1. Pure air ; 2. Pure water ; 3. Efficient drainage ; 4. Cleanliness ; 5. Light. Without these no house can be healthy ; and it will be unhealthy just in proportion as these matters are neglected.

2. To have pure air, your house must be so built that the outer air shall find its way with ease to every corner of it. Once insure that the air within is stagnant, and sickness is certain to follow. It is unfortunately too often forgotten that much disease may be prevented, even in the country, by simply providing the house with fresh air.

3. In some districts the sashes are never made to open at the top, and in others, the bedroom windows are not made to open at all, excepting a single pane generally placed low down. Now, if this pane were in the upper row of the upper sash, very tolerable ventilation would be secured. But when the pane is in the lower row, bad effects are certain to follow ; for a draught is produced that sets inwards, and actually drives the foul air in upon the inmates.

4. How often at night, or before the windows are opened in the morning, you find the air in your bedrooms unwholesomely close and foul ! It is of the utmost importance that this state of matters should not exist ; for during sleep, the human body, even when in health, is far more injured by the influence of foul air than when we are awake. Why, then, cannot the air be kept as pure in your bedrooms as it is without ? Remember that, to do this, you must have sufficient means for the impure air of the room to go out ; and sufficient means for the pure air from without to come in.

5. Pure water is now more generally used in houses than formerly ; but, in many parts of the country, very impure well-water is still the only kind available for domestic purposes. And when epidemic disease shows itself, those who drink such water are almost sure to suffer. Never use water that is not perfectly colorless, and without taste or smell. Never keep water in a tub or pail in a sitting-room or bedroom ; for it makes the air in the room unwholesomely damp, and, by dissolving whatever foul gases there may be, it becomes unwholesome itself.

6. It would be curious to ascertain by inspection how many houses said to be drained are really well drained. Many people would say, "Surely all or most of them." But few understand what constitutes good drainage. By many a pipe leading from the house to a sewer in the street is considered good drainage. All the while, however, the sewer may be nothing but a place from which sickness and ill-health are being poured into the house. No house with an untrapped, unventilated drain-pipe, communicating immediately with an unventilated sewer, can ever be healthy: an untrapped sink may at any time spread fevers and other diseases, even among the inmates of a palace.

7. Uncleanliness, within or without a house, renders ventilation often comparatively useless. In unhealthy districts poor people object to open their windows and doors, because of the foul smells that come in. But there are other sources of filth inside a house besides the dirt heaps outside. Old papered walls of years' standing, dirty carpets, dirty walls and ceilings, uncleaned furniture, pollute the air just as much as if there were a dung-heap in the basement. Even in the poorest houses, coating the walls and ceilings with quicklime-wash twice a year would prove an excellent preventative of disease.

8. A dark house is always an unhealthy house, always an ill-aired house, always a dirty house. Want of light stops growth, and promotes scrofula, rickets, and other ailments, among the children. People lose their health in a dark house, and if they fall sick, they cannot easily get well again in it.

9. God lays down certain physical laws, which we are responsible for carrying out; and we need not expect Him to work a miracle by breaking His own laws, expressly to relieve us of our responsibility.

sanitary; relating to health.
essential; necessary.

efficient; fit to fulfil its purpose.
in proportion; in the same degree.

stagnant ; not moving.

ventilation ; free passage of air.

inspection ; close examination.

sewer ; a main drain.

scrofula ; the king's evil.

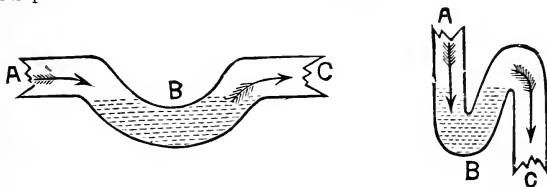
rickets ; a diseased state of the bones in childhood.

physical ; natural.

3. The heated impure air rises to the top of a room and would pass out if there were any means of doing so.

5. **epidemic disease** ; a disease which, arising from a wide-spread cause, attacks many people at the same time. An "endemic disease" is one arising from local causes, as bad air or water—a disease prevailing in a particular locality or among a particular class of persons.

6. **Untrapped**. The accompanying diagrams represent the ordinary form of drain and sink-traps.



The water coming down the drain, or from the sink at A, forces the water out of B into C and takes its place, so that B is always full. The only way that poisonous sewer gas can get into a house from C is by forcing its way through the water in B.

I. Syllabicate, accent, and prepare for dictation the words of three or more syllables in the lesson.

II. Show how the suffixes in the following affect the meaning:—**healthiness, effective, drainage, ventilation, unwholesomely, colorless, basement, responsibility.**

III. Give the other principal forms of **built, go, hold, keep, spread, lose, fall, get, lay** (present tense), **was**. Parse the verbs in the imperative and subjunctive moods in par. 3, 5, and 7, and classify all the words in par. 9.

IV. Classify the propositions in par. 5 as principal or subordinate.

V. Give the reasons for the punctuation marks in par. 8 and 9.

Turn into propositions the italicized parts in the following:—*Without these, no house can be healthy. Once insure that the air in a house is stagnant, and sickness is certain to follow. In some houses people seldom go to bed without finding the air unwholesomely close. During sleep, the body often suffers greatly from foul air. No house with an unventilated drain-pipe can ever be healthy. Old papered walls of years' standing pollute the air.*

Combine into one sentence, as in lesson I.:—Miss Nightingale has done much good. This has been done by her writings. She there shows the benefit of good ventilation and proper drainage. She points out the necessity of cleanliness, light, and pure water. She warns people of the danger of neglecting these matters. These matters deserve attention, owing to their influence on the health.

Reproduce the substance of the preceding lesson under the following

heads:—How good ventilation is best secured. The value of pure water. How a house may be made unhealthy as well as healthy by drainage. The causes of the impurity of the air in houses. Remedies suggested. Why houses should be well-lighted.

XXVIII.—THE FACE AGAINST THE PANE.

T. B. ALDRICH.

Thomas Bailey Aldrich [1836—], a native of Portsmouth, New Hampshire, is a frequent contributor of verse to the leading American magazines, and a successful writer of tales and essays. He began to publish poems in 1854, and for a time was connected editorially with the New York *Home Journal* and other periodicals. In 1880 he succeeded Mr. Howells in the editorship of the *Atlantic Monthly*.

1. Mabel, little Mabel,
 With her face against the pane,
 Looks out across the night,
 And sees the Beacon Light
 A-trembling in the rain.
 She hears the sea-bird screech,
 And the breakers on the beach
 Making moan, making moan.
 And the wind about the eaves
 Of the cottage sobs and grieves ;

1. **With—pane.** Why is Mabel in this position? **A-trembling.** The falling rain would give it this appearance. **She—fro.** These are the indications of the approaching storm. **Till—hands.** The wind and the waves sound

like sorrowing human voices; the tree can make no sound, but by its motions it seems to grieve. Mabel sees and hears, feeling what will happen. Why "gaunt and palsied hands?"

ELOCUTIONARY.—Stanza 1. Commence with moderate time, and in a narrative tone. Parse after "out." Such words as "trembling," "screech," "moan," are examples of imitative modulation.

Group "about—cottage."

And the willow tree is blown
 To and fro, to and fro,
 Till it seems like some old crone
 Standing out there all alone with her woe,
 Wringing, as she stands,
 Her gaunt and palsied hands ;
 While Mabel, timid Mabel,
 With her face against the pane,
 Looks out across the night,
 And sees the Beacon Light
 A-trembling in the rain.

2. Set the table, maiden Mabel,
 And make the cabin warm ;
 Your little fisher lover
 Is out there in the storm ;
 And your father,—you are weeping !
 O Mabel, timid Mabel,
 Go spread the supper table,
 And set the tea a-steeping.
 Your lover's heart is brave,
 His boat is stanch and tight ;
 And your father knows the perilous reef
 That makes the water white.
 But Mabel, Mabel darling,
 With her face against the pane,
 Looks out across the night
 At the Beacon in the rain.

2. Set—white. The speaker has no presentiment of danger. The tone is one of thoughtful pre-
 paration, changing to gentle ex-
 postulation with the unheeding
 Mabel.

Read "Till—hands," with slower than the prevailing time.

2. Change the tone in "you are weeping!" to express surprise.
 Your lover's—white. Tone of encouragement.

3. The heavens are veined with fire !
 And the thunder, how it rolls !
 In the lullings of the storm
 The solemn church-bell tolls for lost souls ;
 But no sexton sounds the knell ;
 In that belfry, old and high,
 Unseen fingers sway the bell,
 As the wind goes tearing by !
 How it tolls, for the souls,
 Of the sailors on the sea !
 God pity them ! God pity them !
 Wherever they may be.
 God pity wives and sweethearts
 Who wait and wait, in vain,
 And pity little Mabel,
 With her face against the pane !
4. A boom ! the lighthouse gun,
 How its echo rolls, and rolls !
 'Tis to warn home-bound ships off the shoals,
 See, a rocket cleaves the sky—
 From the fort, a shaft of light !
 See it fades, and fading leaves
 Golden furrows on the night !
 What makes Mabel's cheek so pale ?

3. **veined.** Give the force. **And the—by!** The storm is now at its height. Note the Imitative Harmony. **tolls—souls.** This incident produces a weird and awe-inspiring effect. **Unseen fingers.** The wind itself.

4. **See—sky.** What is meant by the dash after the latter word ? **What—white?** The gleam of the rocket reveals Mabel's pale face ; and the question attracts attention to her.

3. **The heavens—fire!** Full, forcible tone. **Rolls, lullings, tolls.** See preceding note on imitative modulation. **As the wind—by!** Fast time. **God pity—pane!** Tone of prayer.

4. **A boom!—light!** Animated narrative. Prolong the sound of "fades." **Did she—rain!** Gentle tone.

What makes Mabel's lips so white ?
 Did she see the helpless sail
 That, tossing here and there
 Like a feather in the air,
 Went down and out of sight,
 Down, down, and out of sight ?
 Oh, watch no more, no more,
 With face against the pane ;
 You cannot see the men that drown,
 By the Beacon in the rain !

5. From a shoal of richest rubies
 Breaks the morning clear and cold,
 And the angel on the village spire,
 Frost-touched, is bright as gold,
 Four ancient fishermen
 In the pleasant autumn air,
 Come toiling up the sands
 With something in their hands,—
 Two bodies stark and white,
 Ah ! so ghastly in the light,
 With sea-weed in their hair.
 Oh, ancient fishermen,
 Go up to yonder cot !
 You'll find a little child
 With face against the pane,

5. **From—rubies.** Note the and the wave crests are colored
 splendor of this picture. The by the reflected light. **ancient.**
 horizon is studded with little Distinguish from "old." **Beacon**
 flock-like clouds of glowing red, **Light.** What is meant ?

5. Commence with pure narrative tone, moderate time. Come
 —hands. Slow time.

Two bodies—hair. Tone of horror. Read the rest of the stanza
 as if speaking to the fisherman.

Notice the gentle force in the last two lines. (II., 2.)

Who looks towards the beach,
 And looking sees it not.
 She will never watch again,
 Never watch and wake at night ;
 For those pretty, saintly eyes
 Look beyond the stormy skies,
 And they see the Beacon Light.

I. Write out the words in stanzas 1 and 3 having digraphs, and mark these. Transcribe and prepare for dictation stanza 5.

II. Show how the suffixes in the following affect the meaning:—trembling, perilous, darling, sailors, sweethearts, golden, helpless, ghastly, saintly, stormy.

III. Parse the nouns in st. 1, the adjectives in st. 2, the pronouns in st. 4, the interjections, and the verbs in the lesson in the imperative and subjunctive moods. Give the other principal forms of hear, blown, pity, leave, see, break, go.

IV. Classify the propositions in stanza 4 as principal or subordinate, and the principal propositions as declaratory, imperative, interrogative, or exclamatory.

V. Express the following in each of the four forms of principal propositions:—Set the table, maiden Mabel. God pity them! A rocket cleaves the sky. What makes Mabel's lips so white?

Paraphrase st. 5.

I would not enter on my list of friends
 (Though graced with polished manners and fine sense,
 Yet wanting sensibility,) the man
 Who needlessly sets foot upon a worm.
 An inadvertent step may crush the snail
 That crawls at evening in the public path,
 But he that has humanity, forewarned,
 Will tread aside, and let the reptile live.

—Cowper.

XXIX.—WHERE WAS VILLIERS?

ARCHIBALD FORBES.

Archibald Forbes [1838—], a Scottish journalist and war correspondent, first distinguished himself in the Franco-German war, as representative of the London *Daily News*, by his graphic despatches and his alacrity in transmitting early intelligence of important engagements. In the same capacity he reported the stirring events in the Russo-Turkish campaign of 1877, and was a witness of the severe fighting in the Shipka Pass. His was the pen to give the English people the first intelligence of the disasters at Rorke's Drift and Isandula, to cable an account of which he made his famous ride from the British camp on the Tugela to Pietermaritzburg.

cam paign' ing (<i>pane</i>)	per son nel'	Schah' ov skoy
Pruth (<i>proof</i>)	Bi e' la (<i>be ā lah</i>)	Por' a dim
Ce sar' e witz	Ig' na tieff (<i>teef</i>)	re con' nais sance
Rust' chuck (<i>roost chook</i>)	dip lo mat' ic	per' emp to ry

1. Before I let my little story answer this question, it is expedient that I explain—who Villiers is. Villiers, then, to begin with, is one of the best fellows in the world. He is the war artist of the London *Graphic*; and he has been my stanch comrade in several campaigns, and on not a few battle-fields. He came to me first in the middle of the Servian war with a letter of introduction from a very dear friend of both of us. His face was so ingenuous, his manner so modest, his simplicity so quaint, that I adopted him as “my boy” before our first interview was over. We loved each other from the first. Whenever, afterwards, the war-tocsin sounded, it was the signal, too, of a letter or a call from Villiers, to know when I was setting out; it went without saying that he and I were to go together.

2. Thus it fell out that he came to share most of my field experiences in the summer and autumn of 1877, when we were campaigning with the Russian army that had marched from the Pruth down to the Danube, and had crossed the king of European rivers into Bulgaria, to drive the Turk across the Balkans, and finally to follow him up as he step

by step fell back, fighting hard, till at length the minarets and domes of Constantinople greeted the eyes of the hardy children of the "great white Czar."

3. Near the end of July in that year, Villiers and myself were with the advance posts of that portion of the Russian army which was commanded by the Cesarewitz (now the Emperor), and which was engaged in masking the Turkish fortress of Rustchuck, lying, as it did, dangerously on the left flank of the Russian line of advance. We were happy enough, but things were too quiet for both of us. It was lazy, idle work, lying in the tent all day long. So we determined one morning to ride back to the Emperor's headquarters in Biela, and find out there whether something more stirring elsewhere was not to be heard of. We did not mean to abandon altogether the army of the Cesarewitz, but only to quit it for a short holiday; so we left our servants and waggon behind us, and started with only our saddle-horses, carrying each a blanket and a few necessities on the saddle.

4. At Biela, we found General Ignatieff living in a mud-hut in the rear of a farm-yard occupied by the Emperor's field-tents. He advised us to strike westward across Bulgaria, in the direction of Plevna. Something worth seeing, he said, in his vague, diplomatic way, was soon to happen there. If we made haste, we should reach the vicinity of Plevna in time for the engagement. Ignatieff was so courteous as to furnish us with a letter of recommendation to the prince with the unpronounceable name—Prince Schahovskoy—and, full of eagerness and excitement, we rode away on our lone cross-country journey that same afternoon. It was a journey of about eighty miles, as far as we were able to reckon, and the country had been made somewhat desolate by the ravages of war. We travelled by the map, and without a guide, asking our way of peasants as we went along.

5. Nevertheless, on the evening of the second day, tired

and hungry, we reached Poradim, where Prince Schahovskoy had his headquarters. I had met an old comrade of the Servian campaign on Schahovskoy's staff, who made us welcome to his tent. He had gone on a reconnaissance, and we lay down to sleep on empty stomachs.

6. There was no forward movement the next day, but a long council of war, from which old Krudener went away gloomily, predicting defeat; for he had remonstrated against the attempt which was to be made, and which was to be carried out only in obedience to peremptory orders from the headquarters of the Grand Duke Nicholas, the commander-in-chief of the Russian army. Failure was a foregone conclusion from the outset.

7. This council of war would have been a very interesting spectacle to any one unfamiliar with the *personnel* of the Russian army. On the windy plain, outside the tents constituting Schahovskoy's headquarters had gathered representatives of all the types of Russian officerhood. But these I needn't here attempt to describe. The decision of the council was the matter of immediate interest to Villiers and myself, and that was in favor of a forward movement.

expedient; suitable to the purpose.

war tocsin; war alarm: properly the alarm-bell. See "The Armada."

minarets; lofty turrets of Mahometan mosques from which the priests summoned the people to prayers.

masking; surrounding so as to prevent any help being given to others by the garrison.

diplomatic way; the way of one

accustomed to settling political difficulties between his own and other nations.

reconnaissance; rough survey of a tract of country for military operations.

peremptory; positive.

personnel; the body of persons employed in some public service as distinguished from the *matériel*, or instrument employed—here the baggage, ammunition, provisions, etc.

1. **Servian war.** The war between Turkey and its dependency, Servia, in 1875. The latter failed in its effort to gain its independence; but the intervention of other European nations secured for it a large measure of freedom. Since the Turco-Russian war of 1877, Servia has become independent and its prince a king.

2. **till—Czar.** The intervention of England prevented the complete humiliation of Turkey.

great white Czar. Such is the meaning of a title of the Emperor. The Czar addresses his subjects, especially those of the middle and lower classes, as "children."

3. **Cesarewicz**—more commonly Czarowitz, the title of the eldest son (heir apparent) of the reigning Emperor.

Biela—also Byela—in Bulgaria, a little east of Sistova.

4. **Ignatieff.** A prominent Russian diplomatist.

Plevna. On the Balkans between Bulgaria and Turkey. The Turks for many months defended this town most heroically against the Russians.

I. Transcribe and prepare for dictation the words defined, and par. 6 and 7.

II. Give the force of the suffixes in **artist, sounded, setting, European, children, dangerously, westward, direction, engagement, courteous, recommendation, eagerness, obedience, conclusion, officerhood, Russian, forward.**

III. Parse fully the nouns, adjectives, pronouns, verbs, and prepositions in par. 6. Give the subjunctive forms of the verbs in the following:—**he is; he has been; the war-tocsin sounded; the army had marched; we were happy; the country had been made desolate; the artillery came into action; I shall never forget.**

IV. Classify and analyze the propositions in par. 5.

Paraphrase:—It went without saying that he and I were to go together. We had gone on a reconnaissance, and we lay down to sleep on empty stomachs. Failure was a foregone conclusion from the outset. The decision of the council was the matter of immediate interest to Villiers and myself.

For explanations in regard to **Direct and Indirect narration**, see Introduction.

Change (1) to indirect narration, and (2) to direct narration:—

(1) Before I let my little story answer this question, "Where was Villiers?" it is expedient that I explain who Villiers is. We were happy enough, but things were too quiet for both of us. We travelled by the map, asking our way of peasants as we went along.

(2) General Ignatieff advised us to strike westward across Bulgaria in the direction of Plevna. Something worth seeing, he said, in his vague, diplomatic way, was soon to happen there. If we made haste, we should reach the vicinity of Plevna in time for the engagement.

So nigh is grandeur to our dust,

So nigh is God to man,

When Duty whispers low, "Thou must,"

The youth replies, "I can."

—*Ralph Waldo Emerson.*

XXX.—WHERE WAS VILLIERS?

(Continued.)

Ra dis ho' vo
 projec' tiles (*ils*)
 trav' ersed

av' a lance (*lansh*)
 ex' i gen cies
 Bash i- Bas ouks' (*bashy basooks*)

1. Before daybreak on the last day of July the whole force was on the move to the front. Krudener had the right, Schahovskoy, with whom we remained, the left attack. There was a long halt in a hollow, where was the village of Radishovo, into which Turkish shells, flying over the ridge in front, came banging and clashing with unpleasant vivacity. The Bulgarian inhabitants had staid at home and were standing mournfully at their cottage doors, while their children played outside among the bursting shells. Gradually the Russian artillery came into action on the ridge in front.

2. About midday Schahovskoy and his staff, which we accompanied, rode on to the ridge between the guns. The Turkish shells marked us at once, and amidst a fiendish hurtling of projectiles we all tumbled off our horses, and, running forward, took cover in the brushwood beyond, the orderlies scampering back with the horses to the shelter of the reverse side of the slope. Then we had leisure to survey the marvellous view below us—the little town of Plevna in the centre, with the Turkish earthworks, girdled by cannon smoke, all around it.

3. After an artillery duel of three hours, the Prince ordered his infantry on to the attack. The gallant fellows passed us, full of ardor, with bands playing and colors flying, and went down into the fell valley below. For three hours the demon of carnage reigned supreme in that dire cockpit. The wounded came limping and groaning back, and threw themselves heavily down on the reverse

slope, in the village of Radishovo, in our rear. The surgeons already had set up their field-hospitals, and were ready for work.

4. Never shall I forget the spectacle of that assault made by Schahovskoy's infantrymen on the Turkish earthworks in the valley below the ridge of Radishovo, on which we stood. The long ranks on which I looked down tramped steadily on to the assault. No skirmishing line was thrown out in advance. The fighting line remained the formation, till, what with impatience and what with men falling, it broke into a ragged spray of humanity, and surged on swiftly, loosely, and with no close cohesion. The supports ran up into the fighting array independently and eagerly.

5. Presently all along the bristling line burst forth flaming volleys of musketry fire. The jagged line sprang forward through the maize-fields, gradually falling into a concave shape. The crackle of the musketry fire rose into a sharp, continuous peal. The clamor of the hurrahs of the fighting men came back to us on the breeze, making the blood tingle with the excitement of battle. The wounded began to trickle back down the gentle slope. We could see the dead and the more severely wounded lying where they had fallen, on the stubble and amidst the maize. The living wave of fighting men was pouring over them, ever on and on.

6. Suddenly the disconnected men drew closer together. We could see the officers signalling for the concentration by the waving of their swords. The distance yet to be

4-6. Observe that in this graphic description, as the author wishes to express a quick succession of events, he uses short sentences.

4. *what with — falling.* Express otherwise. *ragged spray—surged.* Explain the metaphor (see Introduction).

5. *The crackle — peal.* What caused the change? *to trickle back.* Explain the metaphor and note its use in par. 4.

6. *whirlwind — them.* What change of metaphor has taken place? Cf. also "avalanche."

traversed was but a hundred yards. There was a wild rush, headed by the colonel of one of the regiments. The Turks in the work stood their ground, and fired with terrible effect into the whirlwind that was rushing upon them. The colonel's horse went down, but the colonel was on his feet in a moment, and, waving his sword, led his men forward on foot. But only for a few paces. He staggered and fell. We could hear the tempest-gush of wrath—half howl, half yell—with which his men, bayonets at the charge, rushed on to avenge him. They were over the parapet and in among the Turks like an overwhelming avalanche. Not many followers of the Prophet got the chance to run away from the gleaming bayonets wielded by muscular Russian arms.

7. But there were not men enough for the enterprise. It was cruel to watch the brave Russian soldiers standing there leaderless,—for nearly all their officers had fallen,—sternly waiting death for want of officers to either lead them forward or to march them back. As the sun set in lurid crimson, the Russian defeat became assured. The attacking troops had been driven back or stricken down. For three hours there had flowed a constant current of wounded men up from the battle-field back to the reverse slope of the ridge on which we stood, with the general, his staff and escort, and down into the village behind, into what seemed comparative safety. All around us the air was heavy with the low moaning of the wounded, who had cast themselves down to gain some relief from the agony of motion.

8. The Turks spread gradually over the battle-field below us, slaughtering as they advanced; and the ridge on which we stood, that had for a brief space been comparatively safe, was again swept by heavy fire. Schahovskoy, who had been silently tramping up and down, and gloomily showing the bitterness of his disappointment, awoke to the exigencies of the situation. He bade the bugles sound the "assembly," to gather a detachment to

keep the fore-post line on the ridge, and so cover the wounded lying behind it.

9. The buglers blew lustily, but only a few stragglers could be got together. "Gentlemen," then said Schahovskoy to his staff, "we and the escort must keep the front; these poor wounded must not be abandoned!" They were words worthy of a general in the hour of disaster. We extended along the ridge, each man moving to and fro, in a little beat of his own, to keep the Bashi-Bazouks at bay. It was a forlorn hope—a mere sham of a cover; half a regiment could have brushed us away; but it was the only thing that could possibly afford a chance for those poor sufferers, lying moaning there behind us, to be packed into the ambulances and carried away in safety.

vivacity; liveliness.

hurling; moving violently together.

orderlies; soldiers attending on an officer to carry orders.

fell; cruel, dreadful.

carnage; slaughter.

concave; in a circle the outer

surface is *convex*, the inner *concave*.

cohesion; the act of sticking together.

exigencies; pressing necessities.

ambulances; moving hospitals attached to armies.

parapet; a wall breast-high.

4. **skirmishing line.** When a body of troops advances to the attack, it generally consists of three parts—the skirmishers, the main body or fighting line, and the supports. The skirmishers advance rapidly in irregular order, taking advantage of any cover they may be able to obtain, and retiring behind the main body to the supports as soon as the main body comes within fighting distance of the enemy. When the main body has to retire, it passes behind the supports which then become the fighting line.

6. **officers signalling—swords.** When, during a battle, an officer wishes his men to form round him, he signals by holding up or waving his sword. The ordinary signal is the bugle-call, but this would be useless amid the din of a conflict.

Prophet. Mahomet, who appeared at Mecca in the latter part of the sixth century, declaring that he was sent by God to preach a purer faith. While he acknowledged Moses and Christ as prophets, he considered himself greater. His religion prevails in south-western Asia, and in Northern and Eastern Africa.

9. **Bashi-Bazouks.** Irregular Turkish soldiery noted for their cruelty.

I. Transcribe and prepare for dictation par. 5 and 6.

II. Give the force of the prefixes in (1), and of the suffixes in (2):—

(1) unpleasant, accompany, forget, impatience, independently, concave, amidst, disconnected, concentration, overwhelming, forlorn.

(2) inhabitants, active, marvellous, fiendish, cohesion, musketry, continuous, muscular, leaderless, comparative, lying.

III. Parse fully the nouns, adjectives, pronouns, verbs, adverbs, and prepositions in par. 2.

IV. Give the reasons for the punctuation marks in par. 9.

Turn the following into complex sentences:—After an artillery duel of three hours, the Prince ordered his infantry on to the attack. For three hours the demon of carnage reigned supreme in that dire cockpit. The surgeons had already set up their field-hospitals, and were ready for work. The jagged line sprang forward through the maize fields, gradually falling into a concave shape. They were over the parapet and in among the Turks like an overwhelming avalanche.

Express in indirect narration the second sentence of par. 9.

Write a letter to a school-fellow, giving an account of the battle of Plevna, under the following heads:—The Russian Council of War. The Russian advance. The position of the opposing armies. The artillery duel. Schahovskoy's assault on the Russian earthworks. Its repulse. The scene after the battle. How Schahovskoy acted after his defeat.

XXXI.—WHERE WAS VILLIERS?

(Concluded.)

or' de al	Bu' char est (<i>kar</i>)	at' tach e (<i>attcshay</i>)
cas' u al ties	ruth' less ly (<i>rooth</i>)	com mem' or at ed
butch' ered (<i>boot</i>)	in ex' o ra bly	pla teau' (<i>toe</i>)
ma raud' ers	Welles' ley (<i>Welzly</i>)	par' a mount

1. Villiers had been ill and weak all day, and the terrible strain of the prolonged suspense and danger had told upon him severely. His mother, as we quitted London, had with her last words confided him to my care. Now, in his work, as in mine, a man has to take his chance of ordinary casualties. But the ordeal which was upon us was no ordinary risk. It was known that I had been a soldier in the British army, and I could not go to the rear while the men with whom the danger of the previous part of the day had been shared were now confronting a danger im-

1. It was known—army. What had this to do with his going to the rear?

measurably greater. But with Villiers it was different. He was game; and it was only by pointing out to him that he could not be of much use up here, while he could be of important service helping the surgeons with the wounded, that I persuaded him to leave the fire-swept ridge, and go back, down into the village behind us, where there was less direct work. At length he went, and the responsibility for him was off my mind. I promised to join him when we should be relieved, or when night, as we might hope, should bring the dismal business to a close.

2. We were up there till ten o'clock, and I do not care to write more concerning that particular experience. Some dragoons relieved us, and so, following the general who had lost an army going in search of an army which had lost its general, we turned our horses, and, picking our way through the wounded, rode down the slope.

3. But where was Villiers?

I could find him nowhere. There was no response to my shouts. I could find no surgeon who had seen him; every man was too busy to take much heed of a casual stranger. "Well," thought I, after my vain search, "Villiers is somewhere, doubtless. He may have ridden off farther to the rear; he cannot surely have taken harm. Anyhow, it seems of no use for me to linger longer here; I must follow the general and his staff."

4. We had a bad night of it, dodging the enemy's marauders; but of that I need not now tell. At last came the morning. Ay! and with the morning came the horrible tidings that in the dead of night the Bashi-Bazouks had worked around the flank of the thin Russian picket-line we had left on the ridge, had crept into the

1. **He was game.** Is this explanatory of what precedes or of what follows? **less direct work.** Where they could not be aimed at by the enemy.

2. **the general.** Who was this? Parse "going."

3. **casual.** Distinguish from "accidental."

village of Radishovo, and had butchered the wounded lying helpless there, with most, if not all, of the surgeons left in charge.

5. The news thrilled us all with horror; but for me now the question "Where was Villiers?" became agonizing in its intensity. Away on the Bulgarian plateau there, the memory came back to me of the pretty house in the quiet London suburb, where the lad's mother, with a sob in her voice that belied the brave words, had told me that she let her boy go with a light heart, because she knew that he would be with me. And now there came ruthlessly face to face with me the terrible duty that seemed inexorably impending, of having to tell that poor mother that there was but one grievous answer to the question, "Where was Villiers?"

6. I would not yet abandon hope. I rode back toward Radishovo till the Turkish sharpshooters stopped me with their fire, quartering the ground like a pointer. Far and near I searched; everywhere I sought tidings, but with no result. Every one who knew anything had the same fell reply, "If he was in Radishovo last night he is there now, but not alive!" It was with a very heavy heart, then, that, as the sun mounted into the clear summer sky, I realized that professional duty with me was paramount, and that I must give up the quest, and ride off to Bucharest, to reach the telegraph office, whence to communicate to the world the news of a disaster of which, among all the journalists who then haunted Bulgaria, the fortune had been mine to be the sole spectator.

5. **intensity.** Here means "intensity of interest."

6. **quartering—pointer.** As a pointer running hither and thither in its search for game "quarters"—divides up—the ground, so the sharpshooters quartered with their

shots the ground over which the author was riding.

as the sun—sky. Mark the contrast between his feelings and his surroundings. How does the author explain his "professional duty"? **journalists.** Meaning here?

7. It was a long ride, and I killed my poor gallant horse before I had finished it. But next morning I was in Bucharest, and heavy as was my heart, writing as for my life. The day had waned ere I had finished my work, and then I had a bath and came out in the trim, dapper civilization of Bucharest, with some such load on my mind as one can imagine Cain to have carried when he fled away with Abel's blood burning itself into his heart.

8. There came around me my friends and the friends of Villiers, for every one who knew my boy loved him. Kingston, the correspondent of the *Telegraph*, Colonel Wellesley, the British military attaché, Colonel Mansfield, the British minister to the Roumanian court, and a host of others, were eager to hear the news I had brought of the discomfiture of Schahovskoy, and not less concerned when they heard of the dread that lay so cold at my own heart. We held a consultation—a few of the friends of Villiers and myself. We settled that I should give a day to fortune, before I should adventure the miserable task of telegraphing heart-breaking tidings to the boy's mother. Most of that space I slept—for I was dead beaten, and I think that Marius must have fallen asleep even amid the ruins of Carthage.

9. On the evening of the next day Wellesley, Kingston, Mansfield, and myself were trying to dine in the twilight, in the garden of the hotel. Suddenly I heard a familiar voice call out, "Waiter, quick—dinner; I'm frightfully hungry!"

It was Villiers!

10. The question was answered. I sprang to my feet on instant—my heart in my mouth: So angry was I at the boy's callousness in thinking of his dinner when we were sobbing about him—so tender was I over him that—thank

8. not less concerned. Complete the comparison.

10. Note the mixture of humor and pathos (see Introduction).

God!—he was safe, that as I clutched him by the shoulder and, I fear, shook him, I scarcely knew whether to knock him down for his impertinence or fall on his bosom and weep for joy at his deliverance. So quaint was the spectacle,—his surprise at my curious struggle of emotion, my attitude of wrath, with which a great lump in my throat struggled,—that the others afterwards insisted that the situation should be commemorated by a photograph, in which we two should re-strike our respective postures.

11. Villiers had been asleep in an ambulance waggon, to which his horse had been tied, when the Bashi-Bazouks had entered the village. A young surgeon had sprung on the box, in the very nick of time, and had driven the vehicle out of the village just as the hot rancor of the fanatics had surged up close behind it. It was the nearest shave—but it had sufficed to bring him out safe, and he had got to Bucharest in time to shout for his dinner, and to save me the misery of telegraphing to his mother that I had a sad answer to the question, "Where was Villiers?"

11. hot rancor of the fanatics. Paraphrase.

casualties; injuries to the body
by accident.

marauders; plunderers.

intensity; a very high degree.

inexorably; unyieldingly, pur-
posely not giving way to en-
treaties.

picket lines; troops placed at
some distance from the camp to
guard against surprise.

impending; hanging over.

paramount; superior to all others.

dapper; neat, spruce.

attache; an attendant on an am-
bassador.

discomfiture; overthrow.

callousness; hardness, want of
feeling.

rancor; deep-seated hatred.

ordeal. See Thompson's *History of England*, Chap. VIII.

Marius. A celebrated Roman general (B.C. 157–86), who, being forced to flee from Rome, after many hardships and dangers escaped to Africa, and landed at Carthage (near Tunis); but he had scarcely set his foot on shore before the Roman Governor sent an officer to order him to leave. This blow almost unmanned him; his only reply was:—"Tell the Governor that you have seen C. Marius, a fugitive, sitting among the ruins of Carthage."

1. Transcribe and prepare for dictation the words defined, and par. 7-9.

II. Analyze the following, by separating, when possible, root word, prefix and suffix, and giving the force of each:—*prolonged, confronting, immeasurably, longer, intensity, belied, ruthlessly, grievous, civilization, correspondent, consultation, deliverance.*

III. Parse the conjunctions in par. 7, and all the words in the first two sentences of par. 1.

IV. Express in indirect narration the 4th, 5th, and 6th sentences of par. 3; and in direct narration the promise in the last sentence of par. 1.

Combine into two sentences, as in lesson I.:—Villiers returned to Radishovo from the place of danger in front. He there lay down in an ambulance waggon. He went to sleep in the waggon. The Bashi-Bazouks attacked the village. Villiers' life was saved by a surgeon. This surgeon drove the waggon from the village. They were just in time to escape. The enemy was rapidly approaching.

Reproduce, under the following heads, what you have read of Villiers:—Who Villiers was. How Forbes and he became companions. How they happened to be at Plevna. Why Villiers went to Radishovo. What happened in the village during the night. How Forbes felt when he thought Villiers was lost. The search. Villiers' return. How he had escaped.

XXXII.—SAINT BRANDAN.

MATTHEW ARNOLD.

1. Saint Brandan sails the northern main;
The brotherhoods of saints are glad.
He greets them once, he sails again;
So late!—such storms! The Saint is mad.
2. He heard, across the howling seas,
Chime convent bells on wintry nights;
He saw, on spray-swept Hebrides,
Twinkle the monastery-lights;

1. The brotherhoods of saints. So late!—mad. Whose words
Why are they glad? are these?

ELOCUTIONARY.—I. Narrative pure tone. Exclamatory tone.

2. Pause after "Chime," "Twinkle." (II., 6, e.)

3. But north, still north, Saint Brandan steered—
And now no bells, no convents more !
The hurtling Polar-lights are neared,
The sea without a human shore.
4. At last—(it was a Christmas-night ;
Stars shone after a day of storm)—
He sees float past an iceberg white,
And on it—Heavens !—a living form.
5. That furtive mien, that scowling eye,
Of hair that red and tufted fell—
It is—Oh, where shall Brandan fly ?—
The traitor Judas, out of hell !
6. Palsied with terror, Brandan sate ;
The moon was bright, the iceberg near.
He hears a voice sigh humbly : “ Wait !
By high permission I am here.
7. “ One moment wait, thou holy man !
On earth my crime, my death, they knew ;
My name is under all men’s ban—
Ah, tell them of my respite too !

3. **hurtling Polar-lights.** Northern lights darting rapidly from place to place.

4. **Christmas - night — storm.** Note the appropriateness of the season—Christmas, when the angels proclaimed “On earth peace, good-will to men;” peace in the stormiest of regions; relief to the worst of criminals. Cp. st. 17.

5. **That—fell.** Given him as the marks of a criminal. Note that “fell” is a noun.

6. **The moon—near.** Why is this statement made?

7. **Ah—too!** Why does Judas wish this? See Luke xvi. 19-28. Cp. st. 16.

4. Utter “Heavens!” in a tone of surprise. 5. **It is—hell!** Express terror. 6. **Wait!** Tone of entreaty. 7. Change the tone in the last line. Why is “respite” emphatic?

8. "Tell them, one blessed Christmas night—
 (It was the first after I came,
 Breathing self-murder, frenzy, spite,
 To rue my guilt in endless flame)—
9. "I felt, as I in torment lay
 'Mid the souls plagued by heavenly power,
 An angel touch mine arm, and say :
Go hence, and cool thyself an hour !
10. "Ah, whence this mercy, Lord ?" I said.
*The Leper recollect, said he,
 Who asked the passers-by for aid
 In Joppa, and thy charity.*
11. "Then I remembered how I went,
 In Joppa, through the public street,
 One morn when the sirocco spent
 Its storms of dust with burning heat ;
12. And in the street a leper sate,
 Shivering with fever, naked, old ;
 Sand raked his sores from heel to pate,
 The hot wind fevered him five-fold.
13. "He gazed upon me as I passed,
 And murmured : *Help me, or I die !—*
 To the poor wretch my cloak I cast,
 Saw him look eased, and hurried by.

8. See Matt. xxvi. 24 ; xxvii. 3-5. 11. spent—heat. Paraphrase.

8. Read ll. 2-4 in a lower and slightly faster tone than l. 1 ; and return to the pitch of "night" at the beginning of stanza 9.

9. Go hence—hour ! Gentle force.

11. Pause after "sirocco." Connect "spent" with the line following.

13. Use tone expressing weakness.

14. "Oh, Brandan, think what grace divine,
What blessing must full goodness shower,
When fragment of it small, like mine,
Hath such inestimable power !
15. "Well-fed, well-clothed, well-friended, I
Did that chance act of good, that one !
Then went my way to kill and lie—
Forgot my good as soon as done.
16. "That germ of kindness, in the womb
Of mercy caught, did not expire ;
Outlives my guilt, outlives my doom,
And friends me in the pit of fire.
17. Once every year, when carols wake,
On earth, the Christmas-night's repose,
Arising from the sinner's lake,
I journey to these healing snows.
18. "I stanch with ice my burning breast,
With silence balm my whirling brain ;
O Brandan ! to this hour of rest
That Joppa leper's ease was pain."
19. Tears started to Saint Brandan's eyes ;
He bowed his head, he breathed a prayer—
Then looked, and lo, the frosty skies !
The iceberg, but no Judas there !

14. If one act can procure such a blessing, what would not a life spent in good deeds procure ?

16. **That germ—expire.** This little act of kindness was remembered, and secured him an hour's

respite — the outcome of God's mercy.

18. **to this hour.** Give the force of "to."

What moral lesson does the poem teach ?

14. Emphasize contrasted words, "full goodness," and "fragment."
15. Connect "I" with the next line. 16. Group "in the womb—caught."

furtive mien; stealthy air or look.	respite; temporary relief from suffering.
scowling; sullen looking, frowning.	ban; curse.
fell; skin or hide.	sirocco; a hot wind from the desert.
palsied; deprived of the power of motion.	inestimable; priceless.

St. Brandan, or **St. Brendan**, (483-577 A.D.,) a native of Kerry, and one of the most eminent of the early Irish saints. The Irish monks were daring navigators, and explored all the coasts and bays of the northern shores of Scotland, and the Shetland and Faroe Islands, even venturing in their missionary zeal across the north Atlantic to Iceland. According to a legend, St. Brandan, who had made other voyages of discovery northwards, under the strong desire of saving souls to God sailed to the west and discovered America about 540. The last years of his eventful life the Saint spent in Ireland, where he founded the Abbey of Clonfert, which is said to have had at one time within it not less than three thousand monks, and whose schools were frequented by students from Ireland and Great Britain.

10. **Joppa**; a town of Palestine on the Mediterranean, north-west from Jerusalem.

I. Transcribe and prepare for dictation the words defined, also **monastery**, **traitor**, **palsied**, **frenzy**, **plagued**, **leper**, **carols**, and stanzas 11, 12, and 13.

II. Parse fully all the words in stanzas 6 and 7.

III. Analyze **northern**, **brotherhoods**, **wintry**, **whence**, **recollect**, **inestimable**, **kindness**, **outlives**.

IV. Transpose st. 3, 4, and 5, supplying the ellipses. Express in indirect narration st. 9 and 10. Paraphrase st. 11-19.

☞ Memorize this poem.

XXXIII.—THE CHEMISTRY OF A CANDLE.

From "Household Words."

(ADAPTED.)

ex tin' guish er	chem' i cal (<i>kem</i>)	ti' ny
ox' y gen	ab bre' vi a ted	cap' il la ry
car bon' ic	hy' dro gen	at trac' tion

1. "George," asked Harry of his younger brother, "can you tell what you do when you put out a candle or a lamp?"

"You put an extinguisher on the candle, or blow down the chimney of the lamp, of course," said George.

"No, you cut off the supply of oxygen from the candle, or you smother the lamp in its own carbonic acid gas," explained his brother.

2. Harry had been reading Professor Faraday's lectures on "The Chemical History of a Candle," and was now eager to give his brother the benefit of his knowledge.

3. "Let us get a candle, George; there is one on the mantelpiece; bring it here, and let me light it. Now," continued Harry, as his younger brothers and sisters gathered round him, "we have got our candle burning, and you see that it has already grown shorter. What has become of the tallow?"

"It has burnt away, of course," said his sister Jane.

"But how can it burn away when the flame never touches it?"

"The flame draws it up," chimed in little Fred.

"No, it goes up through tiny passages in the cotton wick, which have the power of drawing up liquids. They do this just as a sponge draws up water, or a piece of loaf-sugar in a teaspoon soaks up the tea around it. This is called capillary attraction."

4. "Now, I'll blow the candle out. Look at the smoke rising from the wick. Put this lighted match quickly into the smoke, George, and see what happens. It catches fire, the flame goes down to the wick, and we have the candle alight again. This smoke is the vapor of the melted tallow, and it is this which makes the flame. The heat from the flame keeps melting the tallow, which then rises up through the wick to be burnt; and this goes on till there is no candle left. What do you think is in the middle of the flame?" continued Harry.

5. "I should say fire," said his sister.

"Oh, no, the flame is hollow, and doesn't touch the wick any more than it touches the tallow."

"Then the flame is just a case," said George, "holding inside of it the vapor of the oil or tallow."

"It is," said Harry, "but let us see. I hold this piece of white paper down on the flame for a second or two, when it is very steady. Now I'll rub off the black of the smoke,

and you see the paper is scorched in the shape of a ring."

"So it is!" exclaimed Fred; "seeing is believing."

6. "You remember, mother had great trouble last week with a lamp that smoked, and made a disagreeable smell. Well, when I trimmed it, I happened to look at the grating below the chimney, and found it almost covered with burnt wick. I brushed this off, and now the lamp burns as well as ever. Can you explain how that is, George?"

"I'm afraid I can't, because I don't know what the grating is for," replied George.

7. "I think I can tell," said his sister. "You have already said that you put out a candle by cutting off its supply of oxygen, and the oxygen that feeds the flame of the lamp can pass through the grating only when the chimney is on; the burnt wick would not let enough pass through, and the vapor of the oil that remained unburnt for want of oxygen went up the chimney as smoke."

"That's right, Jane. So you see a candle or a lamp gives light by burning its own smoke. Professor Faraday says this smoke is a cloud of carbon dust produced from the oil or tallow by the heat, and its particles go to feed the flame the moment they are set free."

8. "Can you tell them, Harry," said his father, who had just come in, "how it is that these little bits of carbon cause the brightness of the flame?"

"I think I can, father. To make a flame bright there must be always some solid matter in it, and the solid particles of carbon raised to a white heat cause the light in all lamps and candles."

9. "Now, what becomes of the tallow or oil as it burns away; where does it go to?" inquired Harry.

"It does not go anywhere," said Fred, who could see nothing rising from the flame.

"Yes, it does," answered Harry. "Everything must go somewhere; and we can prove, by taking the right means,

that the oil or tallow goes somewhere. Just put your hand over the candle."

10. "Thank you, Harry; I would rather be excused," said Fred.

"I don't mean close enough to burn you, Fred. Give me your hand. There, you feel a stream of hot air rising from the flame, don't you? Part of that is steam. When a lamp is lit on a cold night, you see this steam gather for a moment on its chimney."

11. "Then," said George, "water is one of the things which come from a flame?"

"Yes," replied Harry, "yet not a drop is in either the oil or the air. Professor Faraday shows that one of the gases made by burning a candle is hydrogen, and the gas that goes up to feed the flame is oxygen. When these come near each other in the flame, they rush together and form water."

12. "But what about the carbon dust you spoke of?" inquired George.

"Oh! when it unites with the oxygen to make the flame bright, both are turned into carbonic acid gas, which rises with the steam. This gas is as destructive to life as it is to flame, and many people die by breathing too much of it."

13. "Let me add one remark to what Harry has been saying," said their father. "Burning a lamp is almost exactly like breathing. When we breathe we take in oxygen, and exhale moisture and carbonic acid gas; and a lamp, when it burns, does just the same."

extinguisher; a utensil for putting out a candle.

oxygen; the gas in the air that supports life and combustion.

carbon; charcoal in its purest

state; other forms of it are coke, graphite, and the diamond.

hydrogen; the lightest known gas.

exhale; breathe out.

2. **Faraday**, Michael [1791-1867], one of the most distinguished scientists of the present century, was for a long time Professor of Chemistry at the Royal Institution, London, England. His lectures to the young were remarkable for the charm and

simplicity of their language, and did much to popularize the study of Natural Science. Besides the work mentioned in the text, he is the author of a number of treatises on scientific subjects, the greatest being *Researches in Electricity*.

11 and 12. If the carbonic acid gas and water that rise from the flame of a lamp be weighed, they will be found heavier than the oil that has been burned, owing to the oil's having united with the oxygen that entered the flame from the air.

I. Transcribe and prepare for dictation the words accented, and par. 6, 12, and 13.

II. Distinguish between *mantel* and *mantle*; *right*, *write*, *wright*, and *rite*; *piece* and *peace*; *through* and *thorough*; *tiny* and *tinny*; *listen for* and *listen to*; *divide amongst* and *divide between*; and *a taste for* and *a taste of*.

III. Parse the participles in the lesson. Classify the italicised words in the following:—An *extinguished* lamp sometimes smokes. A *distinguished* man was present. These stand, *rolling* their drums. A *rolling* stone gathers no moss. He had a *rolling-pin* with him. Where heaves the turf in many a *mouldering* heap. *Having rushed* up, he began *speaking*. He repented of *having rushed* up. *Being present*, I knew what he was *talking* of. Thou author of our *being*! *Having been advised* of what had *taken* place, I left him *enraged* at me.

IV. Analyze the second and third sentences of par. 12.

V. Give the reasons for the punctuation marks in par. 3.

Change, when possible, the voice of the verbs in the following:—Bring it here. The heat from the flame keeps melting the tallow. How can it burn away, when the flame never touches it? This is called capillary attraction. When a lamp is lit on a cool night, you see the steam gather on the chimney.

Rewrite in indirect narration par. 1 and 3.

Write answers to the following examination paper:—(1) Explain fully why the flame of a lamp is extinguished when we blow down the chimney. (2) Explain how the oil in a lamp or the tallow of a candle turns into flame. (3) Describe the structure of an ordinary lamp or candle flame. (4) Under what circumstances will a lamp smoke? (5) What causes the brightness of a flame? (6) What do the constituents of the oil or tallow unite with when they burn? Name the substances they form. (7) How does our breathing resemble the burning of a lamp or candle?

Believe not each accusing tongue,
As most weak people do;
But still believe that story wrong
Which ought not to be true.

—*Sheridan.*



XXXIV.—BOB CRATCHIT'S CHRISTMAS DINNER.

DICKENS.

Charles Dickens [1812-1870], the most popular English novelist of his time, began life as a parliamentary reporter. In his leisure hours he used to ramble about the streets of London observing whatever was odd or humorous about the people, or peculiar about the neighborhoods he visited. The fruit of these observations, with much that his wonderful talent for describing character and portraying humorous incidents superadded, is preserved to us in an inimitable collection of novels and tales. His "Christmas Stories," mainly contributed to *Household Words*, of which he was many years editor, are full of genial humor and tender pathos. The following selection is from one of them, entitled *A Christmas Carol*. His other principal works are *The Pickwick Papers*, *Nicholas Nickleby*, *Oliver Twist*, *Dombey and Son*, *Old Curiosity Shop*, *Martin Chuzzlewit*, and *David Copperfield*.

pre' ma ture ly u biq' ui tous (*bik we*) ig ni' ted

1. Mrs. Cratchit, Bob Cratchit's wife, was dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap, and make a goodly show for sixpence.

She laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt-collar (Bob's private property, conferred upon his son and heir in honor of the day) into his mouth, rejoiced to find himself so gallantly attired. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own. Basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted their brother, Master Peter Cratchit, to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes, bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

2. "What has ever got your precious father then?" said Mrs. Cratchit. "And your brother, Tiny Tim! And Martha warn't as late last Christmas Day by half-an-hour!"

"Here's Martha, mother!" said a girl appearing as she spoke.

"Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's *such* a goose, Martha!"

3. "Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her with officious zeal.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother!"

"Well! Never mind so long as you are come," said Mrs. Cratchit. "Sit ye down before the fire, my dear, and have a warm, bless ye!"

Note throughout the contentment, the affection for each other, and the eagerness to be helpful displayed by all the members of this poor family.

1. brave. Here "gay," the

meaning of the French word from which it is derived. outside the baker's. In many English cities the meat of the poorer classes is occasionally sent to the baker's to be cooked.

"No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

4. So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

"Why, where's our Martha?" cried Bob Cratchit, looking round. "Not coming!" said Mrs. Cratchit. "Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood horse all the way from church, and had come home rampant. "Not coming upon Christmas Day!"

Martha didn't like to see him disappointed, even if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits bore Tiny Tim off into the wash-house, that he might hear the pudding singing in the copper.

5. "And how did little Tim behave?" asked Mrs. Cratchit, when she had rallied Bob on his credulity, and Bob had hugged his daughter to his heart's content.

"As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember, upon Christmas Day, who made lame beggars walk, and blind men see." Bob's voice was tremulous when he told them this, and trembled more when he said Tiny Tim was growing strong and hearty.

6. His active little crutch was heard upon the floor, and

back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool before the fire, and while Bob, turning up his cuffs,—as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug, and stirred it round and round, and put it on the hob to simmer ; Master Peter and the two ubiquitous young Cratchits went to fetch the goose, with which they returned in high procession.

7. Such a bustle ensued that you might have thought a goose the rarest of all birds ; a feathered phenomenon, to which a black swan was a matter of course—and in truth it was something very like it in that house. Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot ; Master Peter mashed the potatoes with incredible vigor ; Miss Belinda sweetened up the apple-sauce ; Martha dusted the hot plates ; Bob took Tiny Tim beside him in a tiny corner at the table ; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounted guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped.

8. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast ; but when she did, and when the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried “ Hurrah ! ”

9. There never was such a goose. Bob said he didn't believe there was ever such a goose cooked. Its tenderness and flavor, size and cheapness, were the themes of

7. a black swan. Swans are white ; a black one is very rare. Explain “ was a matter of course.”

universal admiration. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family. Everyone had enough, and the youngest Cratchits in particular were steeped in sage and onion to the eyebrows. But now the plates being changed by Miss Belinda, Mrs. Cratchit left the room to take the pudding up, and bring it in.

10. Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastry-cook's, next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

11. Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

12. At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovelful of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass—two tumblers, and a custard-cup without a handle.

13. These, however, held the hot stuff from the jug as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire

sputtered and cracked noisily. Then Bob proposed: "A Merry Christmas to us all, my dears. God bless us!" Which all the family re-echoed.

"God bless us, everyone!" said Tiny Tim, the last of all.

official; unduly forward in rendering service.

rampant; with spirits that knew no bounds.

prematurely; too soon.

credulity; readiness to believe.

ubiquitous; being everywhere (see par. 3, *who—once*).

hob; the flat side of a grate.

incredible; not to be believed. themes; subjects.

eked out; completed, added to.

quartern; a fourth part of a pint.

ignited; set on fire.

bedight; decked out.

achieved; accomplished.

heresy; an opinion opposed to what is generally held.

I. Transcribe and prepare for dictation the words defined, also, threadbare, disappointed, ubiquitous, procession, succeeded, chestnuts, and par. 1.

II. Form other words from the following by the addition of prefixes, or suffixes, or both, and state how the change affects the meaning:—honor, warm, way, door, tremble, decline, remember, active, truth, firm, success, confess.

III. Give all the participial forms of *smelt*, *hugged*, *forget*, *stirred*, *bore*, *ran*, *told*, *spoken*, *stuck*, *drew*. Parse fully the first sentence of par. 4.

IV. Classify the sentences in par. 2, and analyze the first four in par. 9.

V. Expand into complex sentences:—Basking in luxurious thoughts of sage and onions, these young Cratchits danced about the table. Somehow he gets thoughtful, sitting by himself so much. He told me coming home. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family. But now the plates being changed by Miss Belinda, Mrs. Cratchit left the room to take the pudding up. It would have been flat heresy to do so. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table.

Combine into two sentences, as in lesson I.:—At last the dinner was finished. The hearth was swept. The compound in the jug was tasted. It was considered perfect. Apples and oranges were placed on the table. A shovelful of chestnuts was put on the fire. The family drew around the fire. They enjoyed the roast chestnuts. They drank the hot stuff from the jug. This was served out in the family display of glass. This consisted of two tumblers and a broken custard-cup.

Write a letter to a school-fellow giving under the following heads an account of "Bob Cratchit's Christmas Dinner":—Bob Cratchit's

family. Preparations for the dinner. Martha's arrival. Martha's trick. The return of Bob and Tiny Tim. Mr. and Mrs. Cratchit's conversation about Tiny Tim. The different courses at dinner. The toast.

XXXV.—ABOU BEN ADHEM AND THE ANGEL.

LEIGH HUNT.

Leigh Hunt [1784-1859]; an English poet and essayist, of fine literary taste and cultivated mind. His life, like that of many men of letters, was a constant struggle with adverse fortune. In 1828, he published some memorials of Lord Byron and his contemporaries, and at intervals in his career produced a number of volumes of essays, poems, and dramas.

Abou Ben Adhem—may his tribe increase!—
 Awoke one night from a deep dream of peace,
 And saw within the moonlight in his room,
 Making it rich, and like a lily in bloom,
 An angel, writing in a book of gold. 5
 Exceeding peace had made Ben Adhem bold,
 And to the Presence in the room he said,
 "What writest thou?"—The vision raised its head,
 And with a look made of all sweet accord,
 Answered, "The names of those who love the Lord." 10
 "And is mine one?" said Abou. "Nay, not so,"
 Replied the Angel. Abou spoke more low,
 But cheerily still, and said, "I pray thee, then,
 Write me as one who loves his fellow-men."
 The angel wrote and vanished. The next night 15
 It came again with a great wakening light,

4. **Making it.** Parse "making." **rich—bloom.** Explain fully the simile. Note that Shelley describes the moon as "that orb'd maiden with white fire laden."

5. **book of gold.** Why "of gold"?

12. **spoke—low.** Why?

13. **cheerily.** What was the ground of his cheerfulness?

And showed the names whom love of God had blest,
And lo! Ben Adhem's name led all the rest.

17. *names whom.* Supply the ellipsis.

6. **Exceeding—bold.** Knowing no guilt, Ben Adhem knew no fear. "Conscience doth make cowards of us all."

9. **look—accord.** A look that showed his perfect peace and happiness. As he was a loving servant of the Lord, there was nothing to disturb the harmony of his thoughts and feelings.

11. **"Nay, not so."** As a moral lesson was to be taught, Ben Adhem's name was not in the book.

16. **great wakening light.** Indicating the great importance of the message.

17-18. **And showed—rest.** The angel returns from heaven with the message that "the Lord loves those who love their fellowmen." The expression "love of God" may have two meanings—"the love borne by them to God," or "the love God bore to them." The latter seems to be the meaning here: but the ambiguity may be intentional, for both meanings will suit. See 1 John, iv. 7, 8, and 24, and Matth. xxv. 37-40.

What constitutes a state?
Not high-raised battlement or labored mound,
Thick wall or moated gate;
Not cities proud with spires and turrets crowned;
Not bays and broad-armed ports,
Where, laughing at the storm, rich navies ride;
Not starred and spangled courts,
Where low-browed baseness wafts perfume to pride.
No:—men, high-minded men,
With powers as far above dull brutes endued
In forest, brake, or den,
As beasts excel cold rocks and brambles rude,—
Men who their duties know,
But know their rights, and, knowing, dare maintain,
Prevent the long-aimed blow,
And crush the tyrant while they rend the chain:
These constitute a state;
And sovereign Law, that state's collected will,
O'er thrones and globes elate,
Sits empress, crowning good, repressing ill.

—*Sir William Jones.*

XXXVI.—CANADIAN BIRDS.

DUKE OF ARGYLL.

This lesson is taken from a magazine article in which his Grace narrates his "Impressions of the New World," on the occasion of a visit in 1879 to the United States and Canada. The writer notes in particular the habits of the birds of the American continent, and the characteristic life of its woods and streams.

or ni thol' o gy	com par' a tive ly	il lu' mi na ted
ep au lettes'	ven tril o quis' tic	goal (<i>gole</i>)
a' zure`	lux u' ri ant	res er voir'
rep re sent' a tive	con ti nu' i ty	pie' bald

1. Of one great pleasure I derived from my short visit to America I must say a word. Those who have never cared for any department of Natural Science can form no idea of the intense delight and refreshment of seeing for the first time a fauna or a flora which is entirely new. This can be felt in perfection only by passing direct from Europe to the Tropics. The temperate regions of all the great continents of the globe present only varieties of one and the same general aspect. But as regards my own favorite pursuit, that of Ornithology, the passage from Europe to any part of the American Continent is the passage to a new world indeed. One may be quite sure that, with very few exceptions, every bird one sees is a bird one has never seen alive before. All the birds of America are fresh to an English eye.

2. There is, indeed, that strange likeness in the midst of difference which is one of the mysteries of creation when it is seen in lands separated by several thousand miles of ocean. The Swallows are all obvious Swallows; but, with one exception, they are all different from the Swallows of Europe. The Starlings are obvious Starlings, but with scarlet epaulettes. The very Crows have a flight in which one detects a difference. The great order of the Fly-



THE GREAT NORTHERN DIVER.

catchers is represented by forms, larger and much more conspicuous than at home. The handsome King-bird was one of the first that attracted my eye from the railway carriage. The large belted King-fisher was passing with a Jay-like flight over the creeks and marshes.

3. On looking out of my window in the morning at the glories of Niagara, I was hardly less interested by seeing the lovely American Goldfinch sitting on the low wall which guards the bushy precipice under the hotel. A golden finch indeed! the whole body of richer yellow than any Canary, with black wings and cap. The family of the Warblers was first indicated to my eye by the beautiful Tree Warbler among the overhanging vegetation of the same place. It reminded me much of our own Willow Wren, in movement and in manners, although it is much less shy—being common among the trees in the streets of Montreal.

4. The azure of the Bluebird, with the strange song and piebald appearance of the "Bobolink," enlivened our drive from Niagara to the heights of Queenston. The sharp wings, and swift, powerful flight of a bird of a dark steel-blue color had often attracted my curiosity before I knew that I had before me the Purple Martin, the largest and handsomest of all the Swallow tribe.

5. It was with no little surprise that I saw in the seething waters of the pool below the Great Falls, and in the whirlpool, some miles farther down the river, one of the divers, which was, I believe, the American representative of our own Black-throated Diver. In the calmer waters of the Lake of Beauport I saw one of the birds common to the two sides of the Atlantic, but now comparatively rare in Britain, that splendid bird the Great Northern Diver.

6. In the forests of the Restigouche, dense, stifling, and almost impervious, my ear caught endless notes of Warblers and of Tits, and of Finches which were wholly new to it, and had generally a ventriloquistic character, that seemed to render sound useless as a guide to sight. In the evenings,

high overhead, I watched with delight the buoyant and beautiful evolutions of long-winged Goatsuckers or Night-hawks feeding on high-flying moths.

7. The Provinces of North America have one great advantage which is not possessed by any part of Europe. They are in unbroken land connection with the Tropics. The consequence is that Canada is the resort in summer of a joyous company from the far south, who find upon their way a perfect continuity in the supply of food, and in their final goal, even amid a very different vegetation, a summer heat which is fitted for the rearing of their young.

8. It is due to this that the woods of North America are illuminated with the brilliant coloring of not a few species which seem to contrast almost unnaturally with the foliage of Birch and Pine. Foremost among these visitants from the far south I knew that Canada was visited every year by a single species of that wonderful family of birds which is one of the glories of nature—the Humming-birds. It was one of my great expectations in crossing the Atlantic that I might see the Ruby-throat.

9. In walking one day up the mountain behind Montreal, I leaned over a paling which enclosed the water reservoir of the city. Below me there was a steep bank of grass, facing the south, and rich in the common flowers of such grass in England. Suddenly there emerged from it what first struck me, by its size, and straight, rapid, and steady flight, as a very large but narrow-shaped beetle. In an instant it was flashed upon me that I was looking for the first time on the flight of a Humming-bird in its wild and native state. I have often heard of the insect-like habits and appearance of these birds; but until I saw it I had formed no distinct conception of this curious feature in their appearance.

10. There it was—this gem of creation—this migrant from the far south—this representative of a group of birds whose headquarters are in the dense forests or among the luxuriant blossoms or on the lofty volcanic cones of Tropical

America. The common Thrush of America, which the first colonists absurdly called the Robin, for no other reason than that it has a russet-colored breast, is so like our own common Thrush or Blackbird that there is no great difference between them. The Bluebird is the real representative of the British Robin, though it has not the same habits of familiarity with man.

fauna; all the animals peculiar to a country or period.

flora; all the plants peculiar to a country or period.

ornithology; that science which treats of the form, structure and habits of birds.

obvious; evident.

epaulettes; properly, ornaments worn on the shoulders by naval and military men.

azure; the blue color of the sky.

piebald; of different colors.

impervious; not to be passed through.

ventriloquistic; resembling sounds that seem to come from some other source than the one which really produces them.

evolutions; movements resembling in regularity those of a body of soldiers or of a fleet or ship.

goal; limit of a race or journey.

reservoir; a place where water is collected and stored for use.

1. **This—Tropics.** Because then everything will be totally different—climate, plants, animals, etc.

2. **Fly-catchers.** Such as swallows and night-hawks; they have a weak bill, but a very deep-cut mouth.

Jay-like flight. Not in a direct line, but up and down.

5. **American representative.** Not the same bird, but one corresponding to it.

Beauport. Near Quebec.

Goatsuckers. So called because it was once thought they suck the milk from goats—the truth being that they pick insects off the goats.

8. **It—Pine.** As a rule, gaudily-colored birds are found in a warm climate and amid rich vegetation.

I. Transcribe and prepare for dictation the words defined, and par. 9 and 10.

II. Analyze pleasure, refreshment, favorite, passage, enlivened, representative, visitants, buoyant, continuity, volcanic.

Distinguish between agree with, agree to, and agree upon; die of, and die by; disappointed of, and disappointed in.

III. Give the exact meaning of may, can, shall, and will, and inflect in the past tense. Analyze and parse the first two sentences of par. 9.

IV. Vary, in as many ways as possible, the construction of the first sentences of par. 3 and 5, and the first and second of par. 9.

Write a letter to a school-fellow about the Canadian birds described in the lesson, and any other kinds you yourself are acquainted with.

XXXVII.—THE ARMADA.

LORD MACAULAY.

Thomas Babington, Lord Macaulay [1800-1859], a brilliant essayist, historian, and man of letters, was born at Rothley Temple, Lincolnshire, and educated at Eton and Trinity College, Cambridge. While quite young, he gained literary fame by his critical essays in the *Edinburgh Review*, and by his stirring war ballads, and his metrical versions of incidents in classical history, afterwards published under the title of *Lays of Ancient Rome*. At a later date he entered Parliament and became noted as an orator. Some four years he spent in India as legal adviser to the Supreme Council of Calcutta, thus acquiring much knowledge of Anglo-Indian affairs. In 1849 he began to publish the great work of his life—*A History of England from the Accession of James II*. This history he did not live to complete: it deals, indeed, with but a brief period in English annals. His *Life and Letters*, by his nephew, G. O. Trevelyan, M.P., is one of the best of modern biographies.

Cas tile' (teel)

Au rign' y (o reen y)

hal' ber diers (deers)

Gen' o a

Ag' in court (g like z in azure,—azh in koor)

Sem' per E' a dem

Beau lieu' (bo lyew)

cour' i ers (koor)

Bel' voir (bee ver or bo ver)

1. Attend, all ye who list to hear our noble England's
praise;
I tell of the thrice famous deeds she wrought in ancient
days,
When that great fleet invincible against her bore in vain
The richest spoils of Mexico, the stoutest hearts of Spain.
2. It was about the lovely close of a warm summer's day,
There came a gallant merchant-ship full sail to Plymouth
Bay;

Read the story of the Armada in Thompson's *History of England*. Explain the historical and other references. Observe

throughout the Imitative Harmony and the author's abundant use of adjectives.

1. bore—Mexico. Explain.

ELOCUTIONARY.—1. Commence with loud force, as if to demand attention.

The crew hath seen Castile's black fleet, beyond Au-
 rigny's isle,
 At earliest twilight, on the waves, lie heaving many a
 mile.
 At sunrise she escaped their van, by God's especial
 grace;
 And the tall *Pinta*, till the noon, had led her close in
 chase.
 Forthwith a guard, at every gun, was placed along the
 wall;
 The beacon blazed upon the roof of Edgecombe's lofty
 hall;
 Many a light fishing-bark put out to pry along the coast,
 And with loose rein, and bloody spur, rode inland many
 a post.

3. With his white hair, unbonneted, the stout old sheriff
 comes,
 Behind him march the halberdiers, before him sound
 the drums:
 The yeomen, round the market cross, make clear an
 ample space,
 For there behoves him to set up the standard of Her
 Grace;
 And haughtily the trumpets peal, and gaily dance the
 bells,
 As slow upon the laboring wind the royal blazon swells.

2. **The crew hath seen.** The use of this tense gives vividness to the narrative. **lie heaving—mile.** There were 132 warships besides transports.

3. **stout.** Here means "brave." Explain the use of the present

tense in this par. **slow.** Give the prose form. **laboring wind.** On account of the size of the flag. **hunters.** Explain the force of this word. **Ho!—pride!** Whose words are these?

2. Pure tone of narrative: moderate force.

3. **As slow—swells** (11., 3).

Look how the Lion of the sea lifts up his ancient crown,
And underneath his deadly paw treads the gay lilies
down!

So stalked he when he turned to flight, on that famed
Picard field,

Bohemia's plume, and Genoa's bow, and Cæsar's eagle
shield.

So glared he when, at Agincourt, in wrath he turned to
bay,

And crushed and torn, beneath his claws, the princely
hunters lay.

Ho! strike the flagstaff deep, Sir Knight! ho! scatter
flowers, fair maids:

Ho, gunners! fire a loud salute: ho, gallants, draw your
blades:

Thou sun, shine on her joyously; ye breezes, waft her
wide;

Our glorious *Semper Eadem!* the banner of our pride!

4. The fresh'ning breeze of eve unfurled that banner's
massy fold—

The parting gleam of sunshine kissed that haughty scroll
of gold:

Night sunk upon the dusky beach, and on the purple
sea;

Such night in England ne'er had been, nor e'er again
shall be.

From Eddystone to Berwick bounds, from Lynn to
Milford Bay,

That time of slumber was as bright and busy as the
day;

4. **kissed—gold.** Explain. the war-flame; and show the ap-
Such—shall be. How does the propriateness of the different
author explain this statement? names applied to it by the poet.
Trace on the map the course of

3. **Ho!—pride!** Orotund. Loud force (II., 1, c), (II., 2).

For swift to east, and swift to west, the war-flame
spread—

High on St. Michael's Mount it shone—it shone on
Beachy Head.

Far on the deep the Spaniard saw, along each southern
shire,

Cape beyond cape, in endless range, those twinkling
points of fire.

The fisher left his skiff to rock on Tamar's glittering
waves;

The rugged miners poured to war, from Mendip's sun-
less caves;

O'er Longleat's towers, o'er Cranbourne's oaks, the fiery
herald flew;

He roused the shepherds of Stonehenge, the rangers of
Beaulieu.

Right sharp and quick the bells rang out all night from
Bristol town,

And, ere the day, three hundred horse had met on Clifton
down.

5. The sentinel on Whitehall gate looked forth into the
night,
And saw o'erhanging Richmond Hill, the streak of
blood-red light:
The bugle's note and cannon's roar the death-like
silence broke,
And with one start, and with one cry, the royal city
woke.

5. royal city and reeling spires. of Thames"? rousing street.
Explain the epithets. voice of "rousing" is here intransitive.
fear. Explain. Why "the masts

4. For swift, etc. Fast time. Why?

5. one start, one cry. Notice the emphasis on "one."

At once, on all her stately gates, arose the answering
fires;
At once the wild alarum clashed from all her reeling
spires;
From all the batteries of the Tower pealed loud the
voice of fear;
And all the thousand masts of Thames sent back a
louder cheer:
And from the furthest wards was heard the rush of
hurrying feet,
And the broad streams of flags and pikes dashed down
each rousing street:

6. And broader still became the blaze, and louder still the
din,
As fast from every village round the horse came spur-
ring in;
And eastward straight, from wild Blackheath, the war-
like errand went,
And roused in many an ancient hall the gallant squires
of Kent:
Southward from Surrey's pleasant hills flew those bright
couriers forth;
High on black Hampstead's swarthy moor they started
for the north;
And on, and on, without a pause, untired they bounded
still;
All night from tower to tower they sprang, all night from
hill to hill:
Till the proud peak unfurled the flag o'er Darwin's
rocky dales;
Till, like volcanoes, flared to heaven the stormy hills of
Wales;

Till, twelve fair counties saw the blaze on Malvern's
 lonely height ;
 Till streamed in crimson on the wind the Wrekin's crest
 of light ;
 Till, broad and fierce, the star came forth, on Ely's
 stately fane,
 And town and hamlet rose in arms o'er all the bound-
 less plain ;
 Till Belvoir's lordly terraces the sign to Lincoln sent,
 And Lincoln sped the message on, o'er the wide vale of
 Trent ;
 Till Skiddaw saw the fire that burned on Gaunt's em-
 battled pile,
 And the red glare on Skiddaw roused the burghers of
 Carlisle.

list; wish, desire.

invincible; unconquerable.

van; front part of an army or
 a navy.

sheriff; the chief officer of a shire
 or county: in early times a more
 important official than at present.

beacon; a signal fire.

halberdiers; men armed with
 halberds or spears, consisting of
 a long pole ending in a battle-
 axe surmounted by a spear-head.

behoves; it is fit or necessary for.

royal blazon; the flag adorned
 with the coat-of-arms of Eng-
 land.

rangers; men appointed to take
 care of the woods and forests.

couriers; properly, special mes-
 sengers with despatches from a
 distance.

swarthy; black.

alarum; the call to arms.

fane; a temple.

embattled pile; a large number
 of buildings having battlements
 or walls of defence.

2. Castile. A district of central Spain, divided into Old and New Castile. Here used for Spain.

Aurigny. Another name for Alderney, one of the Channel Islands. These were added to the British Crown under the conqueror.

Pinta. The name of one of the Spanish galleons.

Edgecombe (or Edgecombe). The residence of Lord Mount Edgecombe, situated opposite Plymouth.

3. Her Grace. Elizabeth, Queen of England (1558-1603).

Picard field. The battle of Crecy or Cressy was fought 1346 A.D., at the village of Crecy or Cressy, twelve miles north of Abbeville in Picardy, between the English, led by Edward III. and his son the Black Prince on the one side, and the French, aided by King John of Bohemia and the King of Majorca on the other.

Bohemia's plume. John, King of Bohemia, was among the slain at Crecy. The crest of this king (three ostrich feathers with the words *Ich Dien*, in English, "I serve,") has since been adopted by the Prince of Wales.

Genoa's bow. The Genoese bowmen fought on the side of the French at Crecy.

Cæsar's eagle shield. The son of John, King of Bohemia, is here called Cæsar. The two eagles were adopted by Charlemagne, 802 A.D., to denote the union of the Roman and German Empires.

Agincourt or Azincourt. A village in Picardy, near Hesdin, where Henry V. of England signally defeated the French, October 25th, 1415.

4. Eddystone. A celebrated reef of rocks off Plymouth. The famous lighthouse there was built 1696-1699.

Berwick-on-Tweed. A fortified town in the extreme N. E. of England.

Lynn. Also called **Lynn Regis** (King's Lynn), in Norfolk, on the river Ouse.

Milford Bay. A harbor in Pembrokeshire, on the west coast of Wales.

Saint Michael's Mount. A high rock in Mount's Bay in Cornwall.

Beachy Head. A very high cape on the Sussex coast.

Tamar. A river emptying into Plymouth Bay.

Mendip. A ridge of hills in Somersetshire, noted for lead mines.

Longleat. In Wiltshire, the seat of the Marquis of Bath.

Cranbourne. A town in Dorset.

Stonehenge. A name given to a part of Salisbury plain in Wiltshire. Here are the remains of an ancient Druidical temple said to have been erected in 466 A.D. by the Britons who murdered Hengist the Saxon.

Beaulieu. A district near Lymington, in Hants.

Clifton. A celebrated watering place, on the Avon, near Bristol.

5. Whitehall. An ancient palace, built about the middle of the tenth century. It was sold by the Black Friars to the Archbishop of York, and became known as York Palace. It continued to be the residence of the Archbishop till 1530, when it became the residence of the Court. After 1723 it became a chapel. It has since been converted into public offices.

Richmond Hill. On the Thames, in Surrey, about ten miles from London.

Tower (the Tower of London). First built by William the Conqueror. Additions were made by successive monarchs. It contains the armory and jewel offices of the Crown.

6. Blackheath. A suburb of London, near Woolwich.

Hampstead. Now a suburb of the metropolis, in the N. E. portion of London.

peak. A mount in Derbyshire, also called **High Peak**.

Darwin. A name given to a district in Derbyshire.

Malvern Hills. A range of hills extending through Worcester and Hereford.

Wrekin. A mountain in Shropshire.

Ely. An ancient town of England, in Cambridgeshire, famed for its Cathedral.

Belvoir. The residence of the Duke of Rutland.

Skiddaw. A very high peak among the Cumbrian mountains, in Cumberland, near the town of Keswick on Lake Derwent Water.

Gaunt's-pile. John of Gaunt took his title, Duke of Lancaster, from Lancaster Castle in Lancashire. This once famous castle is now used as a jail.

Carlisle. A town in the N. W. of England, in Cumberland.

I. Transcribe and prepare for dictation the words defined, and par. 4.

II. By adding prefixes or suffixes, or both, form other words from the following, showing the effect of the addition on the meaning, and naming the part of speech so formed:—*tend*, *fame*, *noble*, *vain*, *close*, *black*, *bark*, *furl*, *home*, *man*, *busy*, *peal*, *sun*.

Distinguish between:—*miner* and *minor*; *flew* and *flue*; *gate* and *gait*; *peak* and *pique*, and *peck*; *fane* and *fain*; *glare* and *glair*; *beach* and *beech*; *Moor* and *moor*; *lose* and *loose*; *vain* and *vane*; *rouse*, *raise*, and *rise*.

III. Parse fully the first six lines of par. 3. Give the other principal

forms of wrought, lie, led, pry, behoves, torn, rang, hang, flew, sprang, sped. Classify the propositions in the first ten lines of par. 3, and analyze par. 1.

IV. Change the construction of the following:—St. 1, l. 2; st. 2, ll. 3 and 4; st. 3, l. 1.

Read in the prose order st. 6, ll. 1-8, supplying the ellipses.

Combine the following into sentences, as in lesson I.:—The news of the coming of the Armada was brought to Plymouth by a merchant vessel. At sunrise this vessel had escaped from the van of the Armada. The *Pinta* had chased her all day. On the arrival of the news, preparations were made for defence. Guards were placed at the guns. A beacon-fire was lit on the roof of Edgecombe Hall. Posts rode into the interior. Fishing boats were sent to watch the Armada's movements. The sheriff came with his halberdiers. He planted the flag of England in the market-place. The drums were sounding and the trumpets pealing. Night came on. No rest came with the darkness. The Spaniards could see a chain of lights twinkling on the English shore. The beacon fires roused the English from Plymouth to Carlisle.

XXXVIII.—CLOUDS, RAINS, AND RIVERS.

PROF. TYNDALL.

John Tyndall, LL.D., D.C.L., F.R.S. [1820—], a distinguished scientist, was born near Carlow, in Ireland. In early life he served on the Irish Ordnance Survey, and for a few years filled the position of a Railway Engineer in England. Afterwards he applied himself to the study of Physics, and in the laboratory of a German College made important researches into the properties of crystals. In 1853, he was appointed Professor of Natural Philosophy at the Royal Institution, London, of which, some fourteen years afterwards, on the death of Faraday, he became Superintendent. For his eminent ability, as an exponent of physical science, he was elected President of the British Association, in which position he did much to extend our knowledge of the phenomena of nature. He is an enthusiastic lecturer and an indefatigable writer on scientific topics. Of his works, the following are the best known:—*Heat considered as a Mode of Motion*; *Lectures on Sound, Light, and Electricity*; *The Forms of Water*; *Fragments of Science for Unscientific People*; and *Essays on the Use and Limit of Imagination in Science*.

trib' u tar ies	lo co mo' tive	hu' mid
per' col at' ed	trans par' ent (<i>pare</i>)	pre cip' i tat' ed (<i>tate</i>)
or' i fice	o paque' (<i>pake</i>)	Ga ronne'

1. Every occurrence in Nature is preceded by other occurrences which are its causes, and succeeded by others

which are its effects. The human mind is not satisfied with observing and studying any natural occurrence alone, but takes pleasure in connecting every natural fact with what has gone before it, and with what is to come after it.

2. Let us trace a river to its source. Beginning where it empties itself into the sea, and following it backwards, we find it from time to time joined by tributaries which swell its waters. The river, of course, becomes smaller as these tributaries are passed. It shrinks first to a brook, then to a stream; this again divides itself into a number of smaller streamlets, ending in mere threads of water. These constitute the source of the river, and are usually found among hills.

3. Thus the Severn has its source in the Welsh Mountains; the Thames in the Cotswold Hills; the Danube in the hills of the Black Forest; the Rhine and the Rhone in the Alps; the Ganges in the Himalaya Mountains; the Euphrates near Mount Ararat; the Garonne in the Pyrenees; the Elbe in the Giant Mountains of Bohemia; the Missouri in the Rocky Mountains; and the Amazon in the Andes of Peru.

4. But it is quite plain that we have not yet reached the real beginning of the rivers. Whence do the earliest streams derive their water? A brief residence among the mountains would prove to you that they are fed by rains. In dry weather you would find the streams feeble, sometimes indeed quite dried up. In wet weather you would see them foaming torrents. In general these streams lose themselves as little threads of water upon the hill-sides;

Observe that in this and the following lesson, the author characteristically reasons from the known to the unknown.

1. Point out the synonymous expressions in this par.

3. Of what statement is this par.

explanatory? Trace on the map, as in par. 2, the course of the rivers here mentioned.

4. They are fed by rains. What proofs does Tyndall give of this statement?

but sometimes you may trace a river to a definite spring. The river Albula, in Switzerland, for instance, rushes at its origin in considerable volume from a mountain side. But you very soon assure yourself that such springs are also fed by rain, which has percolated through the rocks or soil, and which, through some orifice that it has found or formed, comes to the light of day.

5. But we cannot end here. Whence comes the rain which forms the mountain streams? Observation enables you to answer the question. Rain does not come from a clear sky. It comes from clouds. But what are clouds? Is there nothing you are acquainted with which they resemble? You discover at once a likeness between them and the condensed steam of a locomotive. At every puff of the engine a cloud is projected into the air. Watch the cloud sharply: you notice that it first forms at a little distance from the top of the funnel. Give close attention, and you will sometimes see a perfectly clear space between the funnel and the cloud. Through that clear space the thing which makes the cloud must pass. What, then, is this thing which at one moment is transparent and invisible, and at the next moment visible as a dense opaque cloud?

6. It is the *steam* or *vapor of water* from the boiler. Within the boiler this steam is transparent and invisible: but to keep it in this invisible state a heat would be required as great as that within the boiler. When the vapor mingles with the cold air above the hot funnel, it ceases to be vapor. Every bit of steam shrinks, when chilled, to a much more minute particle of water. The liquid particles thus produced form a kind of *water-dust* of exceeding fineness, which floats in the air, and is called a *cloud*.

7. Watch the cloud-banner from the funnel of a running locomotive; you see it growing gradually less dense. It finally melts away altogether, and if you continue your observations you will not fail to notice that the speed of

its disappearance depends upon the character of the day. In humid weather the cloud hangs long and lazily in the air; in dry weather it is rapidly licked up. What has become of it? It has been reconverted into true invisible vapor.

8. The *drier* the air, and the *hotter* the air, the greater is the amount of cloud which can be thus dissolved in it. When the cloud first forms, its quantity is far greater than the air is able to maintain in an invisible state. But as the cloud mixes gradually with a larger mass of air it is more and more dissolved, and finally passes altogether from the condition of a finely-divided liquid into that of transparent vapor or gas.

9. Make the lid of a kettle air-tight, and permit the steam to issue from the pipe; a cloud is precipitated in all respects similar to that issuing from the funnel of the locomotive.

10. Permit the steam as it issues from the pipe to pass through the flame of a spirit-lamp; the cloud is instantly dissolved by the heat, and is not again precipitated. With a special boiler and a special nozzle the experiment may be made more striking, but not more instructive, than with the kettle.

9 and 10. **not more instructive.**
What do we learn from the ex-

periment mentioned here? See par. 7.

constitute; form.

percolated; strained or filtered.

condensed steam; steam turned into water by cold.

locomotive; moving from place to place, applied to a railway steam-engine.

orifice; opening.

projected; thrown forward,

transparent; easily seen through.

opaque; not to be seen through.

humid; moist.

precipitated; thrown down in a dense state.

I. Transcribe and prepare for dictation the words defined, also par. 7 and 8. Syllabicate and accent the words with silent letters.

Give the meanings of the homonyms of **tributaries**, **brook**, **found**, **spring**, **rock**, **soil**, **minute**, **state**, **volume**.

Analyze:—streamlets, foaming, assure, enables, invisible, discover, particles, altogether, disappearance, reconverted.

III. Give, when possible, the active and passive participles and gerunds of the following:—found, empty, lose, shrinks, and become. Parse the conjunctions in par. 6; the prepositions in par. 10; the gerunds in par. 1; the participles in par. 2; the adverbs in par. 8; and the verbs in par. 4.

IV. Classify the propositions in the complex sentences in par. 6, and analyze the principal ones.

V. Vary in as many ways as possible the construction and phraseology of the first sentence of par. 1; the second, of par. 2; the third and fourth, of par. 4; the eleventh, of par. 5; and the third of par. 6.

Combine into one or two sentences, as in lesson I.:—We begin our voyage at the mouth of a river. We trace the river to its source. We find it joined by tributaries. The river grows smaller as we ascend. We reach at last a mountain range. The stream here becomes divided into many streamlets. These branches are very minute. They evidently proceed from a small spring, or from a mass of melting snow or ice.

Reproduce Tyndall's reasoning in answer to the following examination paper:—

- (1) Whence do rivers derive their water?
- (2) Whence comes the rain that forms the mountain streams?
- (3) Prove that a cloud is "water-dust."
- (4) What effect on clouds has the dryness or heat of the atmosphere?

XXXIX.—CLOUDS, RAINS, AND RIVERS.

(Concluded.)

a' que ous	con gealed' (jeel)	Cham' bery (sham)
pre cip i ta' tion	sub ter ra' ne an	com' pet ent

1. Look at your bed-room windows when the weather is very cold outside; they sometimes stream with water derived from the condensation of the aqueous vapor from your own lungs. The windows of railway carriages in winter show this condensation in a striking manner. Pour

The writer has shown that the absorption of water by the air under certain conditions is attended by certain phenomena: he now shows that it is always pre-

sent in the air, and, to account for certain natural phenomena, he applies the conclusions of the preceding lesson.

cold water into a dry drinking-glass on a summer's day: the outside surface of the glass becomes instantly dimmed by the precipitation of moisture. On a warm day you notice no vapor in front of your mouth, but on a cold day you form there a little cloud, derived from the condensation of the aqueous vapor from the lungs.

2. You may notice in a ball-room that, as long as the doors and windows are kept closed, and the room remains hot, the air remains clear; but when the doors or windows are opened a dimness is visible, caused by the precipitation to fog of the aqueous vapor of the ball-room. If the weather be intensely cold, the entrance of fresh air may even cause *snow* to fall. This has been observed in Russian ball-rooms; and also in the subterranean stables at Erzeroum, when the doors are opened, and the cold morning air is permitted to enter.

3. Even on the driest day this vapor is never absent from our atmosphere. The vapor diffused through the air of this room may be congealed to hoar frost in your presence. This is done by filling a vessel with a mixture of pounded ice and salt, which is colder than the ice itself, and which, therefore, condenses and freezes the aqueous vapor. The surface of the vessel is finally coated with a frozen fur, so thick that it may be scraped away and formed into a snow-ball.

4. To produce the cloud, in the case of the locomotive and the kettle, *heat* is necessary. By heating the water we first convert it into steam, and then by chilling the steam we convert it into cloud. Is there any fire in Nature which produces the clouds of our atmosphere? There is: the fire of the sun.

5. Thus, by tracing backward, without any break in the chain of occurrences, our river from its end to its real beginnings, we come at length to the sun.

6. There are, however, rivers which have sources somewhat different from those just mentioned. They do not

begin by dribblets on a hill-side, nor can they be traced to a spring. Go, for example, to the mouth of the river Rhone, and trace it backwards to Lyons, where it turns to the east. Bending round by Chambery, you come at length to the Lake of Geneva, from which the river rushes, and which you might be disposed to regard as the source of the Rhone. But go to the head of the lake, and you find that the Rhone there enters it; that the lake is, in fact, a kind of expansion of the river. Follow this upwards; you find it joined by smaller rivers from the mountains right and left. Pass these, and push your journey higher still. You come at length to a huge mass of ice—the end of a glacier—which fills the Rhone valley, and from the bottom of the glacier the river rushes. In the glacier of the Rhone you thus find the source of the river Rhone.

7. But again we have not reached the real beginning of the river. You soon convince yourself that this earliest water of the Rhone is produced by the melting of the ice. You get upon the glacier, and walk upwards along it. After a time the ice disappears, and you come upon snow. If you are a competent mountaineer you may go to the very top of this great snow-field, and if you cross the top, and descend at the other side, you finally quit the snow, and get upon another glacier called the Trift, from the end of which rushes a river smaller than the Rhone.

8. You soon learn that the mountain snow feeds the glacier. By some means or other the snow is converted into ice. But whence comes the snow? Like the rain, it comes from the clouds, which, as before, can be traced to vapor raised by the sun. Without solar fire we could have no atmospheric vapor, without vapor no clouds, without clouds no snow, and without snow no glaciers.

8. Without solar—glaciers. Note that here the writer summarizes his argument.

Curious then as the conclusion may be, the cold ice of the Alps has its origin in this heat of the sun.

aqueous ; watery.

subterranean ; below the surface
of the ground.

diffused ; spread throughout.

congealed ; changed from a fluid
to a solid state.

competent ; fit for a purpose.

solar ; belonging to the sun.

I. Transcribe and prepare for dictation the words defined, also weather, carriages, permitted, necessary, disappears, mountaineer, derived, conclusion, and par. 8.

II. Distinguish between *to fill with* and *to fill by* ; converted into, converted to, and converted from. Showing the effect of the change on the meaning, form nouns from the following adjectives :—warm, hot, cold, fresh, absent, real ; and adjectives from the following nouns :—day, vapor, cloud, notice, fog, mountain, nature, atmosphere.

III. Compare, when possible, the following :—similar, instantly, striking, instructive, little, hot, visible, subterranean, when, and tracing. Explain why some of them do not admit of comparison. Parse fully and analyze par. 4.

IV. Vary the structure and phraseology of the following in as many ways as are possible :—the third sentence of par. 1 ; the second of par. 2 ; the first and second of par. 4 ; and the fifth of par. 8.

Combine into one sentence the sentences in par. 3, by turning the first sentence into an adjective proposition, the second into the principal proposition ; the third into an adverbial phrase ; and the fourth into an absolute phrase, or an adjective proposition with its principal verb in the active voice.

Make a statement of " the chain of occurrences " (par. 5) which connect with the sun (1) the river and (2) the ice of the Alps.

How beautiful is night !
A dewy freshness fills the silent air ;
No mist obscures, nor cloud, nor speck, nor stain,
Breaks the serene of heaven ;
In full-orbed glory yonder moon divine
Rolls through the dark blue depths.
Beneath her steady ray
The desert circle spreads,
Like the round ocean, girdled with the sky :
How beautiful is night !

—Robert Southey.

XL.—THE PRAIRIES.

BRYANT.

William Cullen Bryant [1794-1878], a successful journalist, and one of the founders of American literature, had the good fortune to catch the public ear at an early age by his poem of "Thanatopsis." His chief title to fame lies in his fondness for nature, and his faculty of portraying her moods and describing, in simple poetic language, the varied aspects of American scenery.

di lat' ed (<i>late</i>)	con stel la' tion	Par' the non
un du la' tions	sac ri le' gious	be lea' guer ers (<i>lee</i>)
fluct^u ates	Pen tel' i cus	bi' son

These are the gardens of the desert, these
 The unshorn fields, boundless and beautiful,
 For which the speech of England has no name—
 The Prairies. I beheld them for the first,
 And my heart swells, while the dilated sight 5
 Takes in the encircling vastness. Lo! they stretch
 In airy undulations, far away,
 As if the ocean, in his gentlest swell,
 Stood still, with all his rounded billows fixed,
 And motionless for ever. Motionless?— 10
 No—they are unchained again. The clouds
 Sweep over with their shadows, and, beneath,
 The surface rolls and fluctuates to the eye;
 Dark hollows seem to glide along and chase
 The sunny ridges. Breezes of the South! 15
 Who toss the golden and the flame-like flowers,
 And pass the prairie-hawk that, poised on high,

4. I—first. Supply the ellipsis.

7. undulations. The prairies consist for the most part of little hills and hollows.

8. Why is the personified ocean masculine?

10. Motionless? Express as a sentence.

11-15. The shadows of the rapidly passing clouds, going over the hillocks, give the latter the appearance of a heavy sea.

16-18. Note the alliteration.

- Flaps his broad wings, yet moves not—ye have played
 Among the palms of Mexico and vines
 20 Of Texas, and have crisped the limpid brooks
 That from the fountains of Sonora glide
 Into the calm Pacific—have ye found
 A nobler or a lovelier scene than this?
 Man hath no part in all this glorious work:
 25 The Hand that built the firmament hath heaved
 And smoothed these verdant swells, and sown their
 slopes
 With herbage, planted them with island groves,
 And hedged them round with forests. Fitting floor
 For this magnificent temple of the sky—
 30 With flowers whose glory and whose multitude
 Rival the constellations! The great heavens
 Seem to stoop down upon the scene in love,—
 A nearer vault, and of a tenderer blue,
 Than that which bends above our Eastern hills.
- 35 As o'er the verdant waste I guide my steed,
 Among the high rank grass that sweeps his sides,
 The hollow beating of his footstep seems
 A sacrilegious sound. I think of those
 Upon whose rest he tramples. Are they here—
 40 The dead of other days?—and did the dust
 Of these fair solitudes once stir with life
 And burn with passion? Let the mighty mounds
 That overlook the rivers, or that rise
 In the dim forest crowded with old oaks,—
 45 Answer. A race, that long has passed away,

20. *crisped*. Poetic for "made ripples on the surface of."

29. *of the sky*. Here means "formed by the sky."

31-34. *The great—hills*. This appearance is due to the prairie, like the ocean, having no object on

it to break the view of the horizon. Why "our Eastern hills"?

35. In what sense is the prairie "a waste"?

38. *sacrilegious*. What explanation does the author give of this epithet?

Built them ;— a disciplined and populous race
 Heaped with long toil, the earth, while yet the Greek
 Was hewing the Pentelicus to forms
 Of symmetry, and rearing on its rock
 The glittering Parthenon. These ample fields 50
 Nourished their harvests, here their herds were fed,
 When haply by their stalls the bison lowed,
 And bowed his maned shoulder to the yoke.
 All day this desert murmured with their toils,
 Till twilight blushed, and lovers walked, and wooed 55
 In a forgotten language, and old tunes,
 From instruments of unremembered form,
 Gave to soft winds a voice. The red man came—
 The roaming hunter tribes, warlike and fierce,
 And the mound-builders vanished from the earth. 60
 The solitude of centuries untold
 Has settled where they dwelt. The prairie-wolf
 Hunts in their meadows, and his fresh-dug den
 Yawns by my path. The gopher mines the ground
 Where stood their swarming cities. All is gone ; 65
 All—save the piles of earth that hold their bones,
 The platforms where they worshipped unknown gods.
 The barriers which they builded from the soil
 To keep the foe at bay—till o'er the walls
 The wild beleaguers broke, and, one by one, 70
 The strongholds of the plain were forced, and heaped
 With corpses. The brown vultures of the wood
 Flocked to those vast uncovered sepulchres,
 And sat, unscared and silent, at their feast.
 Haply some solitary fugitive, 75
 Lurking in marsh and forest, till the sense
 Of desolation and of fear became

50-58. The author now draws an imaginary picture of the "race that long has passed away."

55. twilight blushed. Explain.

75-85. See note on ll. 50-58.

Bitterer than death, yielded himself to die.
Man's better nature triumphed then ; kind words
80 Welcomed and soothed him ; the rude conquerors
Seated the captive with their chiefs ; he chose
A bride among their maidens, and at length
Seemed to forget—yet ne'er forgot—the wife
Of his first love, and her sweet little ones,
85 Butchered, amid their shrieks, with all his race.

Thus change the forms of being. Thus arise
Races of living things, glorious in strength,
And perish, as the quickening breath of God
Fills them, or is withdrawn. The red man, too,
90 Has left the blooming wilds he ranged so long,
And, nearer to the Rocky Mountains, sought
A wilder hunting-ground. The beaver builds
No longer by these streams, but far away,
On waters whose blue surface ne'er gave back
95 The white man's face—among Missouri's springs,
And pools whose issues swell the Oregon,
He rears his little Venice. In the plains
The bison feeds no more. Twice twenty leagues
Beyond remotest smoke of hunter's camp,
100 Roams the majestic brute, in herds that shake
The earth with thundering steps—yet here I meet
His ancient footprints stamped beside the pool.

Still this great solitude is quick with life.
Myriads of insects, gaudy as the flowers
105 They flutter over, gentle quadrupeds,
And birds, that scarce have learned the fear of man
Are here, and sliding reptiles of the ground,
Startlingly beautiful. The graceful deer
Bounds to the woods at my approach. The bee,

89-102. Why has this taken place ?

94. gave back. Express otherwise.

A more adventurous colonist than man, 110
 With whom he came across the Eastern deep,
 Fills the savannas with his murmurings,
 And hides his sweets, as in the golden age,
 Within the hollow oak. I listen long
 To his domestic hum, and think I hear 115
 The sound of that advancing multitude
 Which soon shall fill these deserts. From the ground
 Comes up the laugh of children, the soft voice
 Of maidens, and the sweet and solemn hymn
 Of sabbath worshippers. The low of herds 120
 Blends with the rustling of the heavy grain
 Over the dark-brown furrows. All at once
 A fresher wind sweeps by, and breaks my dream,
 And I am in the wilderness alone.

110. more adventurous. Why so?

114-122. See note on ll. 50-59.

dilated; extended.

undulations; wave-like motions, up and down.

fluctuates; moves like a wave, now in one direction, and then in another.

constellations; clusters of stars.

sacrilegious; irreverent.

symmetry; due proportion of parts.

gopher; a burrowing animal about the size of a squirrel.

beleaguers; besiegers.

fugitive; runaway.

1. gardens of the desert. The most beautiful of the land not cultivated by man.

3. speech—name. Prairie is a French word.

21. Sonora. A State of North-west Mexico.

22. calm Pacific. The story goes that Balboa, the discoverer of this ocean, first saw it in A.D. 1513 from the mountains of Darien. It lay very calm beneath him; hence the name, which means "mild or calm." Balboa had experienced stormy weather on the Atlantic.

27. island Groves. Trees are found here and there on the prairies, growing in little clumps.

42. mounds. These mounds are numerous in the Mississippi Valley, especially along the Sciota River in Ohio. They resemble various regular geometrical figures, animals, etc.; some were burial places; others, temples or fortifications. These prove the former existence of a numerous population.

48. Pentelicus. A mountain east of Athens, whence the ancient Greeks obtained the marble for their beautiful statues.

50. Parthenon. A magnificent temple on a steep rocky hill in Athens, built about B.C. 450. Some of its ruins still remain.

58. red man came. The Indians have a legend that their ancestors wished to pass through this country quickly, and that when the people refused permission, the Indians exterminated them.

97. little Venice. A cluster of beaver-dams, which are built in the water, is compared to Venice, a city built on a great number of small islands.

111. Nor is the bee a native of Europe. It seems to have been brought thither from the East.

113. golden age. A time in remote antiquity in which, poets said, man dwelt in perfect peace and happiness.

There are no rhymes in this poem, hence it is termed "blank verse."

I. Transcribe and prepare for dictation the words defined; also passed, disciplined, populous, nourished, worshipped, sepulchres, and ll. 103-124.

II. Showing the effect of the change on the meaning, form adjectives from the following nouns:—speech, man, glory, rest, earth, voice, passion, love, east, and beauty; and nouns from the following adjectives:—gentle, dark, high, island, long, wild, and wise.

III. Parse fully the words in *ing*:—The enemy took to running. He is coming. They have gone a-fishing. Loving one's enemies is praiseworthy. The loving of one's enemies is praiseworthy. A rolling-stone gathers no moss. A good trotting horse is valuable. I saw the horse trotting. Walking is good exercise. Parse ll. 4-11.

IV. Classify the sentences and propositions in ll. 34-45.

V. Express the meaning of the following sentences in the exclamatory or interrogative form and, when possible, in both:—My heart swells while the dilated sight takes in the encircling vastness. They have not found a nobler or a lovelier sight than this. Man hath no part in all this glorious work. The dead of other days are not here.

Paraphrase:—ll. 4-6, I—vastness; ll. 25-28, The Hand—forests; and ll. 103-124.

Write out, in indirect narration, ll. 35-45.

It is not growing like a tree
 In bulk, doth make men better be;
 Or standing long an oak three hundred year,
 To fall a log at last, dry, bald, and sere;
 A lily of a day
 Is fairer far in May,
 Although it fall and die that night;
 It was the plant and flower of Light.
 In small proportions we just beauty see;
 And in short measures life may perfect be.

—Ben Jonson.

XLI.—EARLY ENGLISHMEN.

GREEN.

The Rev. John Richard Green, LL.D., Oxon. [1838-1883], is the author of one of the most popular works on English history. In 1860 he engaged in clerical work in London, and, while writing his *Short History of the English People*, supplemented his slender income, though at the expense of health, by contributing articles to the *Saturday Review*. His great work he published in 1874. Its vivid style, and the prominence given to the literary and social conditions of the people, secured for it a degree of popularity which has rarely been exceeded in the history of our literature. An enlarged library edition appeared some years afterwards, followed by a work entitled *The Making of England*, and by a series of historical primers under Dr. Green's editorship. His death took place at Mentone, in France, whither he had gone to seek relief from lung disease.

Teu ton' ic

in sti tu' tion (*teu*)

char ac ter is' tic

leg' end (or *leej*)

trav' ersed

ad' mi ra bly

1. For the fatherland of the English race we must look far away from England itself. In the fifth century after the birth of Christ the one country which we know to have borne the name of Angeln or England lay within the district which is now called Sleswick, a district in the heart of the peninsula that parts the Baltic from the Northern Seas. Its pleasant pastures, its black-timbered homesteads, its prim little townships looking down on inlets of purple water, were then but a wild waste of heather and sand, girt along the coast with a sunless woodland, broken here and there by meadows that crept down to the marshes and the sea.

2. The dwellers in this district, however, seem to have been merely an outlying fragment of what was called the Engle or English folk, the bulk of whom lay probably in what is now Lower Hanover and Oldenberg. On one side of them the Saxons held the land from the Weser to the

1 and 2. Point out on the map the countries mentioned.

2. whose—Jutland. Explain.

Rhine; on the other they stretched away to the Elbe. North again lay another kindred tribe, the Jutes, whose name is still preserved in their district of Jutland.

3. Engle, Saxon, and Jute, all belonged to the same Low-German branch of the Teutonic family; and, at the moment when history discovers them, they were being drawn together by the ties of a common blood, common speech, common social and political institutions. Each of them was destined to share in the conquest of the land in which their descendants live; and it is from the union of all of them, when its conquest was complete, that the English people has sprung.

4. The energy of these peoples found vent in a restlessness which drove them to take part in the general attack of the German race on the empire of Rome. For busy tillers and busy fishers as Englishmen were, they were at heart fighters; and their world was a world of war. Tribe warred with tribe, and village with village; even within the township itself feuds parted household from household, and passions of hatred and vengeance were handed on from father to son. Their mood was above all a mood of fighting men, venturesome, self-reliant, proud, with a dash of hardness and cruelty in it, but ennobled by the virtues which spring from war, by personal courage and loyalty to plighted word, by a high and stern sense of manhood and the worth of man. A grim joy in hard fighting was already a characteristic of the race. War was the Englishman's "shield-play" and "sword-game;" the gleeman's verse took fresh fire as he sang of the rush of the host, and the crash of its shield-line.

5. Their arms and weapons,—helmet and mail-shirt, tall spear and javelin, sword and seax, the short, broad dagger

3. Why is "common" repeated? **has sprung.** Why not plural?

4. **already.** Explain the force of this word.

that hung at each warrior's girdle,—gathered to them much of the legend and the art which gave color and poetry to the life of Englishmen. Each sword had its name like a living thing.

6. Next to their love of war, came their love of the sea. The Englishman was as proud of his sea-craft as of his war-craft; sword in teeth he plunged into the sea to meet walrus and sea-lion; he told of his whale-chase amid the icy waters of the north. Hardly less than his love for the sea was the love he bore to the ship that traversed it. In the fond playfulness of English verse the ship was the "wave-floater," "the foam-necked," "like a bird" as it skimmed the wave-crest, "like a swan" as its curved prow breasted the "swan-road" of the sea.

7. Their passion for the sea marked out for them their part in the general movement of the German nations. While Goth and Lombard were slowly advancing over mountain and plain, the boats of the Englishmen pushed faster over the sea. Bands of English rovers, outdriven by stress of fight, had long found a home there, and lived as they could by plunder of vessel or coast.

8. Chance has preserved for us in a Sleswick peat-bog one of the war-keels of these early pirates. The boat is flat-bottomed, seventy feet long and eight or nine feet wide, its sides of oak boards fastened with bark ropes and iron bolts. Fifty oars drove it over the waves with a freight of warriors, whose arms—axes, swords, lances, and knives—were found heaped together in its hold.

9. Like the galleys of the Middle Ages, such boats could only creep cautiously along from harbor to harbor in rough

5. **color.** As colors give pleasing variety and brightness to an object, so, etc. **poetry**; the imaginative element: something more than mere dull reality. (See last sentence of par. 4.)

7. **their part.** To attack the island possessions of Rome.

What characteristics of their ancestors do the English of the present day possess, and how do they show them?

weather; but in smooth water their swiftness fitted them admirably for the piracy by which the men of these tribes were already making themselves dreaded. Its flat bottom enabled them to beach the vessel on any fitting coast; and a step on shore at once transformed the boatmen into a war-band.

10. From the first the daring of the English race broke out in the secrecy and suddenness of the pirate's swoop, in the fierceness of their onset, in the careless glee with which they seized either sword or oar. "Foes are they," sang a Roman poet of the time, "fierce beyond other foes, and cunning as they are fierce; the sea is their school of war, and the storm their friend; they are sea-wolves that prey on the pillage of the world!"

Teutonic; the general name for all branches of the German race.

energy; power of doing.

plighted; pledged.

characteristic; a feature in the character.

gleeman; minstrel.

craft; knowledge.

legend; a story without historical foundation.

walrus; the sea-horse, valuable for its oil and tusks.

stress; pressure.

keels; boats.

galleys; one-decked vessels, navigated with sails and oars.

3. Teutonic family. Embracing (1) Scandinavian—Norwegian, Swedish, Danish, Icelandic. (2) High German—In Germany generally, north-east of Switzerland, Austria, except in Hungary and Bohemia. (3) Low German—Dutch, Frisian, Platt-Deutsch (along North Sea and western Baltic), English, Lowland Scottish.

moment—then. In the latter part of third century the Saxons, in alliance with the Chauci, began to attack Britain and Gaul, then owned by the Romans.

4. attack—Rome. The Goths, against the eastern part of the Roman Empire, A.D. 244; Vandals, against Spain, A.D. 409; against Africa, 429; against Italy, 455; Goths, against Italy, 410; and against Spain immediately afterwards: English, against Britain, A.D. 450; Franks, against Gaul, A.D. 496; Lombards, against Italy, A.D. 568.

5. gathered—art. Their **legends** are stories of fights, often between heroes and monsters. Their art consisted in making, and knowing how to use, their weapons.

8. Chance—peat bog. The same discovery has been made in Scotland: the boats had probably sunk in a shallow inlet, which was afterwards grown over and filled up with peat.

pirates. The occupation was held honorable, as the attacks were made against enemies.

9. Middle Ages. Generally said to be comprised between A.D. 800 and A.D. 1500.

I. Transcribe and prepare for dictation the words defined; also **home-steads, self-reliant, javelin, secrecy, suddenness**, and par. 3 and 4.

II. Showing the effect of the change on the meaning of the derivative : (1) form verbs from the following nouns :—heart, speech, friend, blood, mode, courage, noble, breast, length, and form ; (2) form nouns from the following verbs :—know, discover, sing, give, advance, preserve, seize, war, sail, dare, move, and till.

III. Give the other principal forms of know, borne, lay, (past tense), crept, drive, look, sang, gave, broke ; and write in the indicative the present tense passive of know, the past tense active of borne, and the future tense of creep. Parse fully and analyze the last sentence of par. 7.

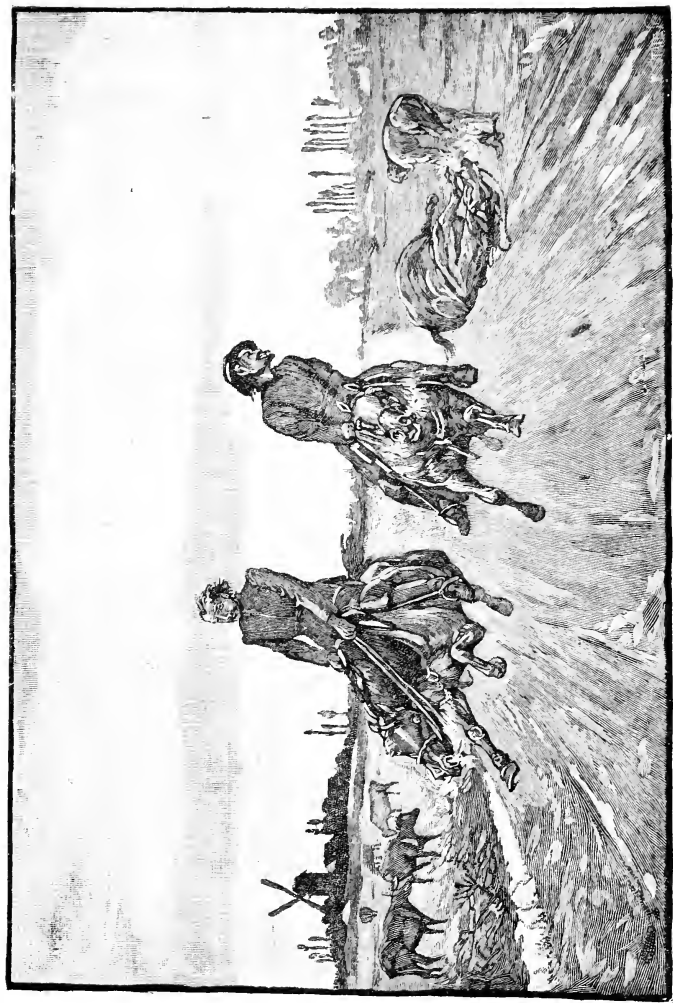
IV. Express as propositions the italicized parts of the following :—*For the fatherland of the English race*, we must look far away from England itself. *The dwellers in this district* seem to have been an out-lying fragment. Each sword had its name *like a living thing*. *Sword in teeth* he plunged into the sea *to meet walrus and sea-lion*. *In the fond playfulness of English verse*, the ship was the "wave-floater," etc. *Their passion for the sea* marked out for them *their part in the general movement of the German nations*.

Contract into two sentences as in lesson I. :—The Saxons sailed in flat-bottomed boats. Many oarsmen manned their boats. They remained near the shore in bad weather. In good weather they steered boldly into the open sea. They beached their boats. They swooped down upon some defenceless hamlet. They slew the men, women, and children. They disappeared as suddenly as they came. Their plunder was taken with them. They left ruin and desolation behind them.

Write the heads of this lesson by naming the principal topic of each par., and under these heads reproduce the lesson.

BAD HABITS.

Like flakes of snow that fall unperceived upon the earth, the seemingly unimportant events of life succeed one another. As the snow gathers together, so are our habits formed ; no single flake that is added to the pile produces a sensible change ; no single flake creates, however it may exhibit, a man's character ; but as the tempest hurls the avalanche down the mountain, and overwhelms the inhabitant and his habitation, so passion, acting upon the elements of mischief, which pernicious habits have brought together by imperceptible accumulation, may overwhelm the edifice of truth and virtue.—*Bentham*.



HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX.

XLII.—HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX.

ROBERT BROWNING.

Robert Browning [1812—], an English poet, is by many ranked above Tennyson, owing to his wonderful power of analysing thought and feeling. His works are not generally popular, as they are full of elaborate conceits, and the meaning is often extremely obscure. Many of his productions, however, contain fine thoughts, and some, like the following, are written with matchless vigor. His chief works are entitled *Men and Women*; *A Soul's Tragedy*, *Dramatis Personæ*; *The Ring and the Book*; and *Fifine at the Fair*.

pique (*peek*)

Lo' ker en

Boom (*Bome*)

hol' ster (*hole*)

Duf' feld

Mech' eln (*Mek*)

Aer' shot (*Air*)

Has' selt

Roos (*Roze*)

Loos (*Loze*)

Ton' gres (*Tongr*)

Dal' hem

1. I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good-speed!" cried the watch, as the gate-bolts un-
drew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.
2. Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our
place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the check-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.
3. 'Twas moonset at starting; but, while we drew near
Lokeren, the cocks crew, and twilight dawned clear:

The movement of the verse throughout imitates the galloping of the horses.

1. *echoed*. How is it shown that this is the right word to use? the wall. What wall?

At Boom, a great yellow star came out to see;
 At Duffeld, 'twas morning as plain as could be;
 And from Mecheln church-steeple we heard the half-
 chime,
 So Joris broke silence with: "Yet there is time!"

4. At Aerschot, up leaped of a sudden the sun,
 And against him the cattle stood black every one,
 To stare through the mist at us galloping past;
 And I saw my stout galloper, Roland, at last,
 With resolute shoulders, each butting away
 The haze, as some bluff river-headland its spray;
5. And his low head and crest, just one sharp ear bent
 back
 For my voice, and the other pricked out on his track;
 And one eye's black intelligence—ever that glance
 O'er its white edge at me, his own master, askance!
 And the thick heavy spume-flakes, which aye and anon,
 His fierce lips shook upwards in galloping on.
6. By Hasselt, Dirck groaned; and cried Joris, "Stay
 spur!
 Your Roos galloped bravely, the fault's not in her,
 We'll remember at Aix"—for one heard the quick
 wheeze
 Of her chest, saw the stretched neck, and staggering
 knees,
 And sunk tail, and horrible heave of the flank,
 As down on her haunches she shuddered and sank.

3. great — star. What star?
 half chime. Explain.

4. against — black. Explain.
 And I—at last. The sun by
 warming the air was dispelling the

mist. as some—spray. Supply
 the ellipsis.

4-5. And I — galloping on.
 Note this life-like description.

6. for one heard. Explain the
 use of the dash before "for."

7. So we were left galloping, Joris and I,
 Past Loos and past Tongres: no cloud in the sky;
 The broad sun above laughed a pitiless laugh,
 'Neath our foot broke the brittle, bright stubble, like
 chaff;
 Till over by Dalhem a dome-spire sprang white,
 And "Gallop," gasped Joris, "for Aix is in sight!"
8. "How they'll greet us!" and all in a moment his roan
 Rolled neck and croup over, lay dead as a stone;
 And there was my Roland to bear the whole weight
 Of the news, which alone could save Aix from her fate,
 With his nostrils like pits full of blood to the brim,
 And with circles of red for his eye-sockets' rim.
9. Then I cast loose my buff-coat, each holster let fall,
 Shook off both my jack-boots, let go belt and all,
 Stood up in the stirrup, leaned, patted his ear,
 Called my Roland his pet name, my horse without peer;
 Clapped my hands, laughed and sang, any noise, bad or
 good,
 Till at length into Aix Roland galloped and stood!
10. And all I remember is, friends flocking round,
 As I sat with his head 'twixt my knees on the ground;
 And no voice but was praising this Roland of mine,
 As I poured down his throat our last measure of wine,
 Which (the burgesses voted by common consent)
 Was no more than his due who brought good news from
 Ghent.

7. **The broad — laugh.** Explain. About what time of the day was it then. **gasped Joris.** Why "gasped"?

9. **Then—good.** What were the reasons for these actions?

10. **who.** Antecedent "him" implied in "his."

At what season of the year is this ride supposed to have taken place? About how long did Roland take to reach Ghent?

postern; small gate.

pique; the raised part of a saddle in front of the rider.

bluff; steep.

askance; sideways.

roan; a horse, bay or dark-colored, with spots of grey or white thickly interspersed.

croup; the part of a horse behind the saddle—the buttocks.

buff-coat; a coat made of buff leather, buff being a color between light pink and light yellow.

holster; leather case, attached to a saddle, for holding pistols.

burgesses or burghers; citizens of a borough or town.

In explanation of the origin of this stirring poem, the author says:—"There is no sort of historical foundation for the poem about *Good News from Ghent*. I wrote it under the bulwark of a vessel, off the African coast, after I had been long enough at sea to appreciate even the fancy of a gallop on the back of a certain good horse, 'York,' then in my stable at home."

The indirect course of the imaginary ride would be at least 125 miles in length.

Mecheln. Called also Mechlin and Malines.

Aix. Aix-la-Chapelle, in Prussia, near Belgium. In what direction from Ghent?

I. Transcribe and prepare for dictation stanzas 3, 4, and 5, and underline the diphthongs. Point out in the poem the words that have digraphs, and the permanent and temporary compounds.

II. Construct sentences based on the poem to illustrate the different kinds of co-ordination.

III. Change in as many ways as possible the construction of the following:—st. 1, l. 4; st. 2, l. 3; st. 3, ll. 1 and 2; st. 4, ll. 1 and 3; st. 6, l. 6; st. 10, ll. 5 and 6.

Transpose st. 1, and give the reasons for the punctuation marks.

Write the principal topic of each stanza, and with these as heads give an account of the ride from Ghent to Aix.

A GOOD NAME.

Good name, in man or woman, dear my lord,

Is the immediate jewel of their souls.

Who steals my purse, steals trash; 'tis something, nothing;

'Twas mine, 'tis his, and has been slave to thousands.

But he that filches from me my good name

Robs me of that which not enriches him,

And makes me poor indeed.

—*Shakespeare*.

XLIII.—WOLFE AT QUEBEC.

GEORGE BANCROFT.

George Bancroft [1800—], a leading American historian, was born near Worcester, Mass., and, after studying at Harvard, went to Göttingen and Berlin, where he made the acquaintance of Hegel, Goethe, and Humboldt. Returning to America, he threw himself into historical writing, and at intervals published the volumes of a *History of the United States* which has taken high rank in the literature of America. From 1867 to 1871 Mr. Bancroft was Minister Plenipotentiary at the Court of Berlin.

rec on noi' tring	De Bou gain ville' (dē boo gahn veel)
pre cip'it ous ly	De Vau dreu eil' (dē vo druē ēē)
in ev' it a ble	De Senne zergues' (dē sen zairgē)
dis' cip line (lin)	Ti con de ro' ga
en thu' si asm (u as in mute)	Ger man' ic

1. Summer, which in Lower Canada hurries through the sky, was over; and the British fleet must soon withdraw from the river. "My constitution," wrote General Wolfe to Holderness on the ninth, just four days before his death, "is entirely ruined, without the consolation of having done any considerable service to the State, and without any prospect of it."

2. But, in the meantime, he applied himself intently to reconnoitring the north shore above Quebec. Nature had given him good eyes, as well as a warmth of temper to follow first impressions. He himself discovered the cove which now bears his name, where the bending promontories almost form a basin, with a very narrow margin, over which the hill rises precipitously. He saw the path that wound up by the steep, though so narrow that two men could hardly march in it abreast; and he knew, by the number of tents which he counted on the summit, that the Canadian post which guarded it could not exceed a hundred. Here he resolved to land his army by surprise.

2. Why in this par. does the author make prominent the "he's"?

To mislead the enemy, his troops were kept far above the town, while Saunders, as if an attack was intended at Beauport, set Cook, the great mariner, with others, to sound the water, and plant buoys along that shore.

3. The day and night of the twelfth were employed in preparations. The autumn evening was bright; and the General, under the clear star-light, visited his stations, to make his final inspection, and utter his last words of encouragement. As he passed from ship to ship, he spoke to those in the boat with him of the poet Gray, and the *Elegy in the Country Churchyard*. "I," said he, "would prefer being the author of that poem to the glory of beating the French to-morrow;" and while the oars struck the river as it rippled in the silence of the night air under the flowing tide, he repeated:

"The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour;
The paths of glory lead but to the grave."

4. Every officer knew his appointed duty, when, at one o'clock in the morning of the thirteenth of September, Wolfe, with Monckton and Murray, and about half the forces, set off in boats, and without sail or oars, glided down with the tide. In three-quarters of an hour the ships followed; and, though the night had become dark, aided by the rapid current, they reached the cove just in time to cover the landing.

5. Wolfe and the troops with him leaped on shore; the light infantry, who found themselves borne by the current a little below the intrenched path, clambered up the steep hill, staying themselves by the roots and boughs of the maple and spruce and ash trees that covered the precipitous declivity, and after a little firing, dispersed the picket

which guarded the height. The rest ascended safely by the pathway. A battery of four guns on the left was abandoned to Colonel Howe. When Townshend's division disembarked, the English had already gained one of the roads to Quebec; and, advancing in front of the forest, Wolfe stood at daybreak with his invincible battalions on the plains of Abraham, the battle-field of Empire.

6. "It can be but a small party, come to burn a few houses and retire," said Montcalm, in amazement, as the news reached him in his entrenchment the other side of the St. Charles; but, obtaining better information,—
"Then," he cried, "they have at last got to the weak side of this miserable garrison; we must give battle, and crush them before mid-day." And before ten the two armies, equal in numbers, each being composed of less than five thousand men, were ranged in presence of one another for battle.

7. The British, not easily accessible from rail-fences and intervening shallow ravines, were all regulars, perfect in discipline, terrible in their fearless enthusiasm, thrilling with pride at their morning's success, commanded by a man whom they obeyed with confidence and love. The doomed and devoted Montcalm had what Wolfe had called but "five weak French battalions," of less than two thousand men, "mingled with disorderly peasantry," formed on ground which commanded the position of the English. The French had three little pieces of artillery; the English one or two.

8. The two armies cannonaded each other for nearly an hour; when Montcalm, having summoned De Bougainville to his aid, and dispatched messenger after messenger for De Vaudreuil, who had fifteen hundred men at the camp, to come up before he should be driven from the ground,

6. Notice the smallness of the forces engaged in deciding such momentous questions.

endeavored to flank the British and crowd them down the high bank of the river. Wolfe counteracted the movement by detaching Townshend with Amherst's regiment, and afterwards a part of the Royal Americans, who formed on the left with a double front.

9. Waiting no longer for more troops, Montcalm led the French army impetuously to the attack. The ill-disciplined companies broke by their precipitation and the unevenness of the ground; and fired by platoons without unity. The English, especially the forty-third and forty-seventh, where Monckton stood, received the shock with calmness; and after having, at Wolfe's command, reserved their fire till their enemy was within forty yards, their line began a regular, rapid, and exact discharge of musketry. Montcalm was present everywhere, braving danger, wounded, but cheering by his example. The second in command, De Sennezergues, an associate in glory at Ticonderoga, was killed.

10. The brave but untried Canadians, flinching from a hot fire in the open field, began to waver; and, so soon as Wolfe, placing himself at the head of the twenty-eighth and the Louisburg Grenadiers, charged with bayonets, they everywhere gave way. Wolfe, as he led the charge, was wounded in the wrist, but still pressing forward, he received a second ball; and, having decided the day, was struck a third time, and mortally, in the breast. "Support me," he cried, to an officer near him: "let not my brave fellows see me drop."

11. He was carried to the rear, and they brought him water to quench his thirst. "They run, they run," spoke the officer on whom he leaned. "Who run?" asked Wolfe, as his life was fast ebbing. "The French," replied the officer, "give way everywhere." "What!" cried the expiring hero, "do they run already? Go, one of you, to Colonel Burton; bid him march Webb's regiment with all speed to Charles River to cut off the fugitives." Four

days before, he had looked forward to early death with dismay. "Now, God be praised, I die happy." These were his words as his spirit escaped in the blaze of his glory.

12. Night, silence, the rushing tide, veteran discipline, the sure inspiration of genius, had been his allies; his battle-field, high over the ocean-river, was the grandest theatre on earth for illustrious deeds; his victory, one of the most momentous in the annals of mankind, gave to the English tongue, and the institutions of the Germanic race, the unexplored and seemingly infinite West and North. He crowded into a few hours actions that would have given lustre to length of life; and, filling his day with greatness, completed it before its noon.

12. momentous — **mankind**. Because it gave a continent to the English.

gave—**race**. Otherwise the French laws and language would have prevailed. The English are

a German race (see "Early Englishmen"); the French are not.

He — **noon**. Such a conquest would have been glory enough for one man.

reconnoitring; examining the country intended for military operations.

precipitously; with a steep ascent. **inevitable**; not to be avoided.

declivity; slope.

battalions; regiments, or subdivisions of regiments.

entrenchment; a ditch and breast-high wall for defence.

accessible; approachable.

impetuously; with sudden violence or fury.

precipitation; tumultuous, blind haste.

platoons; sub-divisions of a company of soldiers.

veteran; experienced.

momentous; important in its consequences.

See *Primer of Canadian History*, Chap. V., sec. 5-8.

1. **General Wolfe**—had attracted the notice of Pitt, and was appointed second in command at the attack on Louisburg, Cape Breton. Here he highly distinguished himself, and the following year received the command of the army that was to capture Quebec.

2. **Cook**. The great navigator, who afterwards explored the coast of Australia and New Zealand. He made voyages to the Pacific, coasting up the California shore. He was killed at the Sandwich Islands in a quarrel with the natives.

to plant buoys. To anchor pieces of timber, etc., for the purpose of showing where the water was shallow.

5. **Montcalm**. See *Primer of Canadian History*.

at the camp. At the St. Charles River, on the opposite side of Quebec.

I. Transcribe and prepare for dictation the words defined, and par. 7, 11, and 12.

II. Analyse *ninth, warmth, abreast, mislead, encouragement, heraldry, clambered, disembarked, amazement, disorderly, messenger, counteracted, unevenness, discharge, forward, momentous.*

III. Analyze and parse the first three sentences in par. 2.

IV. Paraphrase:—Summer hurries through the sky. A warmth of temper to follow first impressions. They reached the cove just in time to cover the landing. The battlefield of Empire. Fired by platoons without unity. These were his words as his spirit escaped in the blaze of its glory. Filling his day with greatness, he completed it before its noon.

Change to indirect narration the parts within quotation marks in par. 10.

Combine into sentences as in lesson I.:—Wolfe set off down the river. He had with him about one-half his men. They went in boats. They had neither sails nor oars. It was one o'clock in the morning. The day was the 13th of September. They were in search of the intrenched path. Wolfe had seen it a few days before. They intended to climb the heights by it. They found it. Some of the soldiers ascended by it. Others climbed the steep bank near it. They clung to the roots of the maple, the ash, and the spruce. These trees were growing on the side of the declivity. With a few volleys they dispersed the French picket. This picket was guarding the heights. This took place when they reached the summit.

Having selected the chief topic of each par., reproduce the substance of the selection.

No ; rest is not quitting
 This busy career ;
 Rest is the fitting
 Of self to its sphere.

It is the brook's motion,
 All clear without strife ;
 'Tis fleeting to ocean,
 Beyond this brief life.

'Tis loving and serving
 The highest and best ;
 'Tis onward, unswerving,—
 And this is true rest.

—Goethe.

XLIV.—CHILDREN OF THE SUN.

R O S C O E.

(ADAPTED.)

The following lesson from a volume of *Manchester Science Lectures*, is part of an address delivered by Henry E. Roscoe, a distinguished English chemist and author, and Professor of Chemistry in Owens College, Manchester.

Car bon' ic	en' gine (<i>jin</i>)	chem' is try (<i>kem</i>)
def' in ite (<i>it</i>)	ul' tim ate ly	ox' y gen (<i>jen</i>)

1. George Stephenson and a friend were once looking at a train as it was rushing along. In those days trains were far less common than they are now ; so George asked his friend what he thought drove the train along. His friend answered, "Probably the arm of some stalwart, north-country driver." "No," said George, "it is the heat and light of the sun which shone millions of years ago, that has been bottled up in the coal all this time, and is now driving that train."

2. Now, what has that coal been? This is a question which we may naturally ask ourselves. The coal really was at one time a plant ; the constituents of the coal composed a living plant that grew in the bright sunshine on the surface of this earth—not buried, as it is now, below a thousand feet of rock, but living in, and enjoying, the sunshine, as the trees now-a-days do, when the sun shines here. Well, how did these plants grow? They grew, as all plants only can grow, by the sunshine. If we take away the sunshine, plants cannot flourish. You cannot grow plants in a dark cellar. Put plants in a window, and see how they creep up to the light ; that is because the sunlight is absolutely necessary for their growth. Neither could our coal plant grow without the sunlight.

3. Remember it is the sunlight alone which enables the plant to take its food, namely, the carbonic acid which the air contains. Now, a certain definite amount of light and heat must shine upon the plant before it can gain one pound in weight; before one pound of the stem, or leaf, or branch of that plant can be formed: a certain definite amount of force must shine upon the plant, as light and heat, and be used up in decomposing the carbonic acid of the air. What happens if we burn a plant? Why, that definite amount of force comes out again, as light and heat. We, therefore, get absolutely the same amount of heat and light out of a piece of coal when burnt, as was necessarily used up years ago in order that the coal should be formed.

4. Now, I hope that you are able to get some idea of the truth of George Stephenson's statement that the light and the heat of the sun that shone so many years ago, which were used up in the growth of the plant, have lain hidden in the coal until it is burnt, when they again come out and are rendered visible. It does not matter whether we burn the coal, or the gas, for they are the same thing—both were produced by the heat and light of the sun; and now when they return to their original form of carbonic acid, they give out the same amount of force, in the form of light and heat, as was originally used up in making them.

5. Let us now ask ourselves, "How do *we* live, each one of us, on the earth?" What is it that keeps us alive? Certainly it is the food we eat. We, like the steam-engine, need fuel, though not coal, to be poured into us, that we may be able to live, and act, and move, to use our muscles and effect mechanical work. We must eat, and it is by the burning of this food in our bodies that we are enabled to exert mechanical force. You may say, "It is a curious thing, that we men are like candles—that we are actually undergoing combustion." Yet, nevertheless, such is the fact.

6. When a candle is burnt, carbonic acid is formed,

as may be shown by passing through lime water the products of the combustion; for the lime water becomes milky, and this is the proof of the presence of carbonic acid. If I were to show you the burning of a bit of charcoal in oxygen, you would see that the same thing goes on as when the candle is burnt. The same kind of action, so far as the chemistry of it is concerned, goes on inside our bodies.

7. You may say, "We don't burn." It is true that you do not see the same sparkling, but every person is hotter than the surrounding atmosphere; and the action which goes on within us is of the same kind as when the candle burns; it is a combination of the carbon of the food in the body with the oxygen of the air, to form carbonic acid; part of this chemical action in man and animals, being converted into heat, and part into mechanical motion. Part of the dinner which I ate not very long ago is now being converted into muscular force, enabling me to talk to you in this large room; and, therefore, I am actually converting heat into mechanical action, exactly as the steam-engine does when it takes you along the rails.

8. Every animal really acts in nearly the same way as the steam-engine; but man is a much more perfect instrument than the steam-engine, and he can get more mechanical force out of himself for the amount of food he consumes, and for the amount of heat evoked by the consumption of that food, than is possible in the case of the steam-engine.

9. That I am really producing the same substance as is produced by the burning of the charcoal, I can easily show you by a simple experiment. If I take this clear lime-water and blow into it, you will see it becoming milky. Very well, I have blown enough air into the lime-water from my lungs to make it quite white. So that really an animal does the same thing as a machine; it converts heat into mechanical action.

10. You will now ask, I expect, "Whence do we derive

this source of power?" We derive it immediately from our food. If we were not to eat, we should not be able to effect this mechanical action; we should starve, become cold, and die. But let us ask ourselves, "Where does this store of energy in our food come from?" It comes ultimately from the sun, because we eat either animal food or vegetable food; we derive from that food the force which we need, and that food derives its pent-up energy from the sun, because no animals can live without vegetables; and in the second place, because no vegetables can live without the sun. It is the sunlight that keeps the vegetables alive, and it is by the destruction of vegetables that animals live. So much, then, for the source of energy in animals and plants. Remember that we are all "children of the sun." If the sun had never shone, we, as we are now, could never have lived.

constituents; substances out of which anything is formed.	immediately; without anything intervening.
absolutely; unconditionally.	ultimately; at last.
evoked; called forth.	pent-up; shut up.

1. **George Stephenson.** The celebrated English engineer (1781-1848), the inventor of the locomotive and the originator of railways.

2. **The coal—plant.** Coal, when viewed under the microscope, shows the same structure as wood, and trunks of trees transformed into coal are often found in coal-beds. Observe the author's mode of reasoning:—The unknown is inferred from the known; plants must have grown in former ages as they grow now.

3. **carbonic acid.** The principal gases in the air are nitrogen and oxygen, the former being about four-fifths and the latter one-fifth of the total volume. Besides these there are water vapor and carbonic acid, and a few other less important constituents. Carbonic acid is a compound of oxygen and carbon, and its chief sources are ordinary combustion and the breathing of animals, which latter is itself a form of combustion (see par. 7.) The gas we breathe out consists of the nitrogen we inhale, and of less oxygen, and of a far larger proportion of carbonic acid than we inhale. When this carbonic acid passes into the air, plants, under the influence of sunlight, take the carbon from it and set free the oxygen ("decompose it"). This oxygen animals turn into carbonic acid, and thus the balance between the animal and the vegetable kingdoms is maintained.

5. **Mechanical force, power, or energy.** Power, force, or energy created by machines. In par. 5-8, the machines are our bodies with these muscles; hence in par. 7 the force is called "muscular."

6. **chemistry of it.** That is the decomposing of some substances and the formation of others, of which topics the science of chemistry treats.

7. **heat into mechanical action.** "Heat is a mode of motion." Heat and motion are different forms of the same thing. The one can be turned into the other. The heat that comes from the coal turns into the motion of the locomotive; and friction or rubbing will produce or turn into heat.

8. man—consumes. For instance, in a machine nearly one-third of the power produced is needed to overcome friction, or is lost in other ways. In animals the machinery is so perfect that the friction of joints and muscles is very slight.

Analysis.—*The heat and light given off by coal are the heat and light of the sun which shone ages ago.* This is proved by Roscoe in the following manner:—The coal was at one time a plant. Plants now grow only when the sun shines; for only then can they take the carbon from the air. To gain a pound in weight a certain amount of heat and light is used up by a plant. When a plant is burned it gives off exactly the same amount of heat and light. The coal plant could not have grown without the sunlight either. The heat and light given out by coal are, therefore, the heat and light obtained ages ago from the sun by the coal plant before it became coal.

Human beings also derive their force or energy from the sun.—This is proved in the following manner:—The food we eat keeps us alive. Our bodies are really stoves. To effect mechanical work, the steam-engine needs fuel. To effect mechanical work, we need food. The carbon of our food combines in our bodies with the oxygen of the air which enters our lungs. This combination within us produces heat, and force, energy, or mechanical power. When coal or carbon burns, one of the products of the burning (or “combustion”) is carbonic acid which, when passed into lime-water, turns it milky. If we breathe into lime-water, it becomes milky. So far as concerns the carbon, therefore, the action that goes on within us is the same as goes on in the furnace of the steam-engine. The heat of the coal in the steam-engine is turned into mechanical force to propel the wheels. Our food keeps us warm and enables us to move about. Animals live on vegetables. Vegetables need the sunlight to enable them to grow. Animals and plants are therefore “Children of the Sun.”

I. Transcribe and prepare for dictation the words accented and defined, and par. 5, 6, and 7.

II. Distinguish between *effect* and *affect*; *shone* and *shown*; *convert* and *convert*; *cellar* and *seller*; *piece* and *peace*; *leaf* and *lief*; *muscle* and *mussel*.

Give the meanings of the homonyms of *story*, *effect*, *train*, *drive*, *arm*, *pound*, *plant*, *light*, *curious*, and *rail*.

Point out the root word in the following and give the force of the additions:—*enjoying*, *enabled*, *statement*, *mechanical*, *surrounding*, *milky*, *alive*, *children*, *decomposes*.

III. Parse fully the first three sentences of par. 1. Name when possible the active and passive participles of *hear*, *look*, *grow*, *see*, *hope*, *hop*, *sing*, *singe*, *die*, and *dye*.

IV. Give the reasons for the punctuation marks in par. 5.

Change the construction of:—Put plants in a window, and see how they creep up to the light. If we take away the sunshine, plants cannot flourish. When a candle is burned, carbonic acid is formed. If we were not to eat, we should not be able to effect this mechanical action. It is the sunlight that keeps the vegetables alive. You will now ask, I expect, “Whence do we derive this source of power?”

Express in indirect narration the last two sentences of par. 1.

Expand into a composition the analysis given of the preceding lesson.

Reading maketh a full man; conference a ready man; and writing an exact man.—*Francis Bacon*.

XLV.—A FORCED RECRUIT AT SOLFERINO.

MRS. E. B. BROWNING.

Elizabeth Barrett Browning, the daughter of Mr. Barrett, a wealthy London merchant, was born in London, about 1809. While yet a child she began to write verses and before long became favorably known both for her works and for her learning. She has published some translations from the Greek and has written many original poems, some of which are of a very high order of merit. For many years she lived in Italy with her husband Robert Browning, by whom she was cherished with the tenderest affection. Her chief works are *Aurora Leigh* and *Casa Guidi Windows*. She died at Florence in 1861.

Sol fer in' o (*Sole fair een o*)

tri' col or

1. In the ranks of the Austrian you found him ;
He died with his face to you all :
Yet bury him here where around him
You honor your bravest that fall.
2. Venetian, fair-featured, and slender,
He lies shot to death in his youth,
With a smile on his lips, over-tender
For any mere soldier's dead mouth.
3. No stranger, and yet not a traitor !
Though alien the cloth on his breast,
Underneath it how seldom a greater
Young heart, has a shot sent to rest !

1. *you all*. The authoress supposes herself to be addressing the Italians after their victory at Solferino.

2. *With a smile—mouth*. What might cause a smile in death on the lips of a "mere soldier?"

What caused the forced recruit's smile to be different?

3. *No stranger—traitor!* Not an Austrian, though in Austrian uniform. *alien*. To whom? Why "on his breast"? Cp. st. 6, ll. 3 and 4.

ELOCUTIONARY.—Read in pure tone of address.

1. Pause after "Austrian," "died," "here." Notice the emphasis on "to." *Yet bury*. Tone of request.

2. Group "shot—youth." Emphasize "over-tender," and "mere soldier's."

3. What inflection on "stranger," and "traitor?" Pause after "alien," "seldom." Group "a greater young heart."

4. By your enemy tortured and goaded
To march with them, stand in their file,
His musket (see !) never was loaded—
He facing your guns with a smile.

5. As orphans yearn on to their mothers,
He yearned to your patriot bands,—
“ Let me die for our Italy, brothers,
If not in your ranks, by your hands !

6. “ Aim straightly, fire steadily ! spare me
A ball in the body which may
Deliver my heart here, and tear me
This badge of the Austrian away ! ”

7. So thought he, so died he this morning.
What then ? Many others have died.
Ay, but easy for men to die scorning
The death-stroke, who fought side by side ;—

8. One tricolor floating above them ;
Struck down 'mid triumphant acclaims
Of an Italy rescued to love them
And blazon the brass with their names.

5. on. Explain. **As—bands.** me.” which may—away! How
How did he resemble an orphan ? could the ball tear away the badge
Let me—hands! How could he of the Austrian ?
thus die for Italy ?

6. **tear me;** that is, “tear for 8. **Struck.** Parse.

5 and 6. **Let me—away!** Change the tone so as to imitate the recruit. **Ranks, hands!** What inflection ? (II., 4, d).

7. **What then?—died.** Who are supposed to say this? **Ay,** etc. Whose words are these? Connect “scorning the death-stroke.” Do not lower the voice at the end of the stanza.

9. But he—without witness or honor,
 There, shamed in his country's regard,
 With the tyrants who march in upon her—
 Died faithful and passive: 'twas hard.

10. 'Twas sublime! In a cruel restriction
 Cut off from the guerdon of sons,
 With most filial obedience, conviction,
 His soul kissed the lips of her guns.

11. That moves you? Nay, grudge not to show it,
 While digging a grave for him here:
 The others who died, says our poet,
 Have glory: let *him* have a tear.

9. **passive.** Not active; he merely *suffered* for Italy. His countrymen suffered too, but they were *active* not *passive*—they were *fighting* for Italy. The highest kind of courage is that shown when one is buoyed up by no excitement—when one merely suffers. Cp. st. 7, ll. 3 and 4, and st. 8.

10. **sublime.** Because misjudged through their ignorance of the circumstances, he had died "faithful and passive," by the hands of his countrymen. **cruel restriction.** Explain. With—

guns. Italy called upon her sons to die for her; *convinced* of his duty and *obedient* to its mandates, he gave up his life. Referring to his eager longing for death (cp. st. 5, ll. 3 and 4, and st. 6), the authoress poetically represents his soul as kissing the lips of the Italian guns, whence came his death-wound, as a child kisses the lips of its mother in token of loving obedience.

11. **That—it.** What is now supposed to take place?

10. 'Twas sublime! Tone of admiration.

alien; foreign.

guerdon; reward.

blazon; adorn.

acclaims; loud shouts.

yearn; to have a great desire towards an object or end.

Solferino. A town in Eastern Lombardy near which, in 1859, the allied French and Piedmontese defeated the Austrians. At the close of the war the latter gave up Lombardy, and the tyrannical rulers of the many petty states in Italy, no longer supported by Austria, were driven out by their subjects, who chose Victor Emmanuel, of Piedmont, King of United Italy.

8. **tricolor.** The flag of United Italy, consisting of three bars—red, white, and green—running lengthwise, the middle one bearing a device. The French tricolor differs from the Italian in having no device, and in having a blue instead of a green bar.

Transpose st. 3, 4, and 9; supplying the ellipses. Paraphrase st. 7-11. Express in indirect narration st. 1.

XLVI.—HOW CANADA IS GOVERNED.

HON. CHARLES CLARKE, M.P.P.,

Speaker of the Legislative Assembly of Ontario, 1882.

Man i to' ba	Ex' cel len cy	pro ced' ure (<i>seed</i>)
a' re a	Leg is la' tive	pre rog' a tive
Ex ec' u tive	Qua' ran tine (<i>teen</i>)	mu nic' i pal (<i>niss</i>)

1. The Dominion of Canada, which consists of all British North America, except the island of Newfoundland, was formed on the 1st of July, 1867, by the confederation of the Provinces of Upper Canada, now Ontario; Lower Canada, now Quebec; Nova Scotia; and New Brunswick. Manitoba entered the Union on 15th July, 1870; British Columbia, on 20th July, 1871; and Prince Edward Island, on 1st July, 1873. The North West Territory affords area enough to form several other Provinces.

2. The Dominion of Canada is a part of the British Empire, and has, for its chief officer, a Governor-General, who is the representative of the British Sovereign, and is appointed by the Imperial Government, although his salary is paid by the Dominion. He is advised, in public matters, by a Cabinet which, with him, forms the Executive, and is composed of the heads of various Departments. This Cabinet, however, although selected by his Excellency the Governor-General, cannot be retained by him unless it possesses the confidence, and is therefore sustained by the votes, of a majority of the members of the Canadian House of Commons.

3. The Dominion Parliament, as defined by the Act of Confederation, which is legally known as "The British North America Act of 1867," consists of the Queen, represented by the Governor-General, of an Upper House, styled the Senate, and of a House of Commons.

4. The members of the Senate are appointed for life by

the Governor-General, who is advised in his choice by his Cabinet. They must be British subjects, at least thirty years of age, residents in the Province for which they are appointed, and possessed of real and personal property to the extent of four thousand dollars over and above their debts. A senator may resign; and his place may be declared vacant, if he fail to attend the Senate for two consecutive sessions; if he become insolvent, or be convicted of crime; or if he make a declaration of allegiance to a foreign power.

5. The Members of the House of Commons are elected by persons qualified to vote under the Statute, and the number of such members may vary after each decennial census. The representation of Quebec is fixed at sixty-five members, and to each of the other Provinces is assigned, after a decennial census, such a number of members as will bear the same proportion to its population as sixty-five bears to the population of the Province of Quebec. Thus, in the decade from 1871 to 1881, Quebec had 65 members, Ontario 88, Nova Scotia 21, New Brunswick 16, Prince Edward Island 6, Manitoba 4, and British Columbia 6, or a total of 206. The decennial census of 1881 entitles the House of Commons to 211 members, Ontario being given 92, an increase of 4; and Manitoba 5, an increase of 1.

6. Each Province has a Local Legislature, consisting of as many members as may be determined by itself, and is governed by a Lieutenant-Governor, styled "His Honor," who is appointed by the Governor-General in Council, and is aided by a Cabinet consisting of such a number, and discharging such duties, as the Local Legislature may decide upon from time to time.

7. In Ontario, Manitoba, and British Columbia, the Legislature consists of a single Chamber. This system, however, has not been elsewhere adopted: two Chambers, a Legislative Council and Legislative Assembly, are main-

tained in the other Provinces. The members of a Legislative Council, or Upper House, are appointed by the Crown, but the members of a Legislative Assembly, or Lower House, are elected by the people.

8. The respective powers of the Dominion Parliament and Local Legislatures are laid down in the British North America Act.

9. In addition to its right to levy taxes upon the whole Dominion, the Parliament of Canada has sole power to legislate upon all matters affecting the Postal Service, Trade and Commerce, the Census, the Militia, Lighthouses, Navigation and Shipping, Quarantine, the Fisheries, Currency, Banking, Weights and Measures, Bankruptcy, Copyright, Indians, Naturalization and Aliens, Marriage and Divorce, Criminal Law and procedure in criminal affairs, and such other classes of subjects as are not expressly excepted in the enumeration of subjects within the prerogative of the Legislatures of the Provinces.

10. The Local Legislatures can from time to time amend the Constitution of their respective Provinces; levy direct taxes for provincial purposes; borrow money on the credit of the Province; appoint provincial officers; manage and sell provincial lands; establish Reformatories, Public Prisons, Asylums, etc.; organize and amend Municipal Institutions; issue Tavern or other Licenses to raise provincial revenue; undertake local works, or charter companies for their construction, if not extending into other Provinces; make laws as to the solemnization of Marriage, and in relation to agriculture in the Province, and to Immigration into the Province; define civil and property rights; legislate upon the administration of justice; enforce fines and imprisonment for the infraction of provincial laws; and act generally in matters of a merely local and private nature in the Province. The Legislature of each Province has also the exclusive right to make laws relating to Education within its own borders, subject to the

condition that it shall not prejudicially affect any right or privilege of Denominational Schools, which was possessed by any class of persons in such Province at the time of Union.

11. The House of Commons is elected for five years, subject to dissolution at any time by the Governor-General. A Local Legislature is elected for four years, but it may be dissolved by the Lieutenant-Governor of the Province before the expiration of the full term for which it was elected.

12. Sessions of the Dominion Parliament and Local Legislatures must be held annually.

13. A wise restriction upon extravagant expenditure of the public moneys is imposed by a provision that no vote, resolution, address or bill, for the appropriation of any part of the public revenue, or the adoption of any tax or impost, shall be lawful until it has been first recommended to the House or Legislature by a message from the Governor-General or Lieutenant-Governor in the session in which it is passed.

14. When a Bill has been passed by the House of Commons and Senate, the Governor-General assents thereto in the Queen's name, withholds the Queen's assent therefrom, or reserves it for the signification of the Queen's pleasure. When he assents, the Queen in Council has power to disallow the Act at any time within two years after its passage, and the Governor-General in Council can exercise a similar right of disallowance with respect to any Act passed by the Legislature of a Province within one year after its enactment.

excellency; a title of honor.

insolvent; not able to pay one's debts.

real property; property consisting of lands and houses.

personal property; all property except lands and houses.

consecutive; following regularly.

decennial census; a numbering of the population every tenth year.

quarantine; a period of time during which a vessel suspected of being infected with some contagious disease is not allowed free communication with the shore.

bankruptcy; the state of one who is unable to pay his debts.

naturalization; the act of investing a foreigner with the privileges of a native subject.

prerogative; a special privilege.

municipal institutions; the in-

stitutions of a corporate body, *i.e.*, a body endowed by law with the rights and liabilities of an individual.

infraction; the act of breaking.

prejudicially; injuriously.

denominational; belonging to a sect.

dissolution; the breaking up of an assembly.

disallowance; setting aside.

enactment; the establishment of a law.

1. confederation. Canada consists of a union of provinces and territories which legislate for themselves on certain specified subjects; on all others the legislation is provided by the Parliament of the Dominion (see par. 8, 9, and 10). Such a union is known as a **Federation or Federal Union**. If, however, all the legislation were provided by the Dominion Parliament, and Local Legislatures did not exist, the union would be known as a **Legislative Union**.

2. part of the British Empire. The British form of Government is a **Limited or Constitutional Monarchy**, that is, the power of the sovereign is **limited or defined** by the terms of the **Constitution**, or agreement between the sovereign and the people as to the mode of Government. The English Constitution is for the most part unwritten; the Canadian is written and contained in the **Confederation Act of 1867** (see par. 1 and 3), but is not confined to what is written. All questions of government are settled in Parliament, in which both sovereign and people have a voice (see par. 3). In theory the Queen, or her representative, is the ruler; in practice, Parliament rules the country, the Queen, or her representative, merely adopting its views.

Cabinet. This is known also as the **Ministry, Privy Council, Government, or Administration**. In Canada the proper title is the **Queen's Privy Council for Canada**. Each member of the ministry must be also a member of either the Commons or the Senate, so as to be answerable to Parliament for his conduct as minister. Whenever the ministry does not satisfy the people in the management of public affairs, it is turned out of office, through their representatives, and another body of ministers takes its place. The ministry can do nothing unless supported by a majority of the people's representatives; the Government is therefore called **Responsible Government**, for the ministry is thus responsible to the people for the conduct of public affairs.

Executive. The Cabinet has in its hands the whole task of governing the people. For every bill passed through Parliament, it is directly responsible and it is its duty to watch and provide legislation. This is known as its **Legislative Function**. The Cabinet is also responsible for the proper interpretation of the laws, and so establishes Courts of Law, and appoints Judges, who hold office during good behavior, and cannot be removed unless by petition to Parliament and its action thereon. This is known as the ministry's **Judicial Function**. The third duty of the Government is to see that the laws are properly administered. This is done either by the officers of the Courts or by officers of the various departments of State, of which, in the Dominion Government, there are thirteen, each being presided over by a Minister of the Crown. These duties constitute the **Executive Functions** of the ministry. In England the ministry exercises these three functions; but in Canada the Courts are constituted by the Provincial authorities and the Provincial Legislatures have a share in the law-making function (see par. 6 and 10).

selected by his Excellency. When the Governor-General acts, he does so on the advice of his ministers (see par. 2). When a motion of want of confidence has been passed by the Commons, and the ministers regard this vote as indicating the will of the people and do not desire to appeal to the country, the Governor-General usually sends for the leader of the Opposition—for there are always two parties in Parliament—to form a new Cabinet. If the person thus sent for undertakes the task, he, and not the Governor-General, is responsible to the people. This person selects his colleagues, though theoretically the choice of the Cabinet is made by the Queen's representative.

3. Upper House. In some respects the Senate corresponds to the English House of Lords, but the number of the latter is not limited; the Government of the day may create new peers at its discretion. The majority of the Lords are hereditary nobles and transmit their seat as well as their title. Senators, as well as the members of the Cabinet, are called "Honorable."

House of Commons. This is the important constituent of the Dominion Parliament. It really rules the other two—the Crown and the Senate. Its great power is in its control of the money-supplies. Should the Governor-General refuse his assent to a bill, the Commons could refuse to vote the supplies. In case of a dead-lock, an appeal would probably be made to England.

6. Each Provincial Cabinet proceeds with the task of Government on the same theory as the Privy Council of Canada. The Lieutenant-Governor, with his Legislature, is the Executive for the Provinces, as the Queen, with the Canadian Privy Council, is for the Dominion. The Local Legislatures meet at the respective capitals of their Provinces; an address is read by the Lieutenant-Governor, and a Speaker appointed; the same formalities as to bills are observed as at Ottawa; the House is prorogued when the Session is over; and the Assembly is dissolved when the term of office of the members has expired, or sooner, if the Lieutenant-Governor is so advised.

14. Bills. Any member may introduce a measure, called a Bill; but it must be read three times in each House (if there be more than one), and passed by a majority of the members, before the assent of the Crown is asked thereto. At the close of the Session the Queen's representative generally assents to the Bills, which then become **Acts of Parliament**, and are incorporated in the Statutes; or he reserves them in the Queen's name. He then dismisses the people's representatives—that is, "prorogues" or "dissolves" parliament, as the case may be. During the recess, the work of Government is carried on by the Ministers of the Crown, who, being responsible to the people, are liable to be called to account on the re-assembling of Parliament.

I. Write full answers to the following examination paper:—

(1) Explain the following terms:—Federal Union; Legislative Union; Constitutional Monarchy; Constitution; Cabinet; Responsible Government; Legislative, Executive, and Judicial Functions of the Cabinet; Bill; Act; and Statutes.

(2) What proofs does our form of Government afford of Canada's being a British colony?

(3) Describe the elements that compose the Dominion Parliament.

(4) Give an outline of the procedure in Parliament during a session.

(5) By what successive steps are additions made to the Statutes?

(6) A locality desires to obtain a railway subsidy; how should its representative in the Legislature proceed to obtain it?

(7) In what respects do the legislatures of the Provinces of the Dominion differ from one another?

(8) What happens when a Ministry is defeated on an important measure?

(9) In what respects does the Dominion Parliament differ from the Ontario Legislature?

(10) In what respects does the Dominion Parliament differ from the British Parliament?

XLVII.—HOW WE VOTE.

HON. CHARLES CLARKE, M.P.P.

con stit' u en cies

poll' ing (*polc*)

ve' nal

1. The members of our various legislative and municipal bodies are elected by the votes of those qualified by law to exercise the franchise, which has been extended, from time to time, to nearly all classes of our citizens; the qualification of the elector being based largely upon his continuous residence and liability to taxation, but varying in the different Provinces of the Dominion.

2. Each Province is divided into Electoral Divisions, comprising one or more Municipalities, and known as constituencies, for the selection of representatives of these specified localities in the Dominion Parliament or in the Local Legislature. Up to a comparatively recent period, the electors of the various Municipalities went on polling days to some central point, and openly declared to the Deputy Returning-Officer for whom they desired to vote; and a record was kept in the poll-book of all votes tendered. Where so many electors were congregated, scenes of violence sometimes arose from the desire of the stronger party to obtain possession of the polling-places, and to exclude their opponents therefrom, and prevent them from giving their votes. There was also a temptation to purchase the votes of the venal and corrupt, or to intimidate the weak, when the elector was compelled to make known the name of the candidate whom he wished to support.

3. To obviate the evil first mentioned, polling sub-divisions have been created, at which a limited number of the electors vote, and which are within convenient distance of every holder of the franchise.

4. To check the crime of bribery, which consists in the purchase and sale of an elector's vote, and is properly

regarded as one of the most odious and disgraceful in the calendar, a system of secret voting, known as the Ballot, has been adopted for elections to the Dominion Parliament.

5. In the Dominion Elections, the voter proceeds to the polling-place in the subdivision in which he is entitled to vote, and is admitted, in his turn, to the room where the poll is held. If his name is found upon the Voters' List, and he has taken the oath, if tendered to him, as to his right to vote; he receives an initialled ballot paper from the Returning-Officer, and instructions, if he requires them, as to where to affix his mark and how to fold the paper. He proceeds to a compartment in the polling room, where he is entirely shielded from observation, and, with a pencil provided for the purpose, makes a cross (X), but no other mark, on any part of the ballot paper within the division containing the name of the candidate for whom he intends to vote. He then folds up the paper so that the initials on the back may be seen without opening it, and hands it to the Returning-Officer, who, without unfolding it, ascertains that it is the paper given to the voter, and, in his presence, deposits it in the ballot-box.

6. If the voter inadvertently spoils his ballot paper, the Returning-Officer supplies him with another; but, if he place any mark on the paper by which his ballot may be afterwards identified, or, if he votes for more than the proper number of candidates, his vote will not be counted.

7. The Ballot is used in all the Provinces, with some modifications in the method of taking the vote. In all Ontario Legislative and Municipal Elections a method of voting is adopted similar to that which has just been described.

8. In the polling-places the officials are sworn to secrecy, so that the manner in which the elector has voted is protected from publicity.

9. As an illustration of the mode in which a vote is given in an Ontario Election, the following form of a ballot paper

is here inserted: the Candidates are John Doe and Richard Roe, and the elector has marked his ballot paper in favor of Richard Roe :—

1	DOE. (John Doe, of the Village of Elora, County of Wellington, Yeoman.)	
2	ROE. (Richard Roe, of the Village of Fergus, County of Wellington, Merchant.)	X

franchise; the right of voting for a member of parliament.

polling; registering or giving votes.

venal; that may be bought or sold.

obviate; to remove out of the way.

calendar; a list, as of cases to be tried in court.

inadvertently; unintentionally.

identify; to prove to be the same as described or asserted.

I. Write full answers to the following examination paper:—

(1) Give an account of the different provisions to ensure the proper representation of the people in Parliament.

(2) It is no disgrace to sell one's property to the highest bidder. Why is the crime of bribery regarded "as one of the most odious and disgraceful in the calendar"?

(3) What provisions exist to prevent from voting those who have no right to vote?

(4) Give an account of the precautions that have been taken to ensure the secrecy of vote by ballot.

(5) Why is the ballot initialled by the Returning Officer?

(6) On what is the voting qualification of the elector mainly based?

(7) Of two men, one has three times as much property as the other; why has not the former three times as many votes as the latter?

Try to frequent the company of your betters. In books and life, that is the most wholesome society; learn to admire rightly; the great pleasure of life is that. Note what great men admired: they admired great things; narrow spirits admire basely and worship meanly.—*Thackeray*.

XLVIII.—PAUL'S DEFENCE BEFORE AGRIPPA.

A grip' pa

Ber ni' ce

1. Then Agrippa said unto Paul, Thou art permitted to speak for thyself. Then Paul stretched forth the hand, and answered for himself: I think myself happy, King Agrippa, because I shall answer for myself this day before thee touching all the things whereof I am accused of the Jews: especially because I know thee to be expert in all customs and questions which are among the Jews: whereof I beseech thee to hear me patiently.

2. My manner of life from my youth, which was at the first among mine own nation at Jerusalem, know all the Jews; which knew me from the beginning, if they would testify, that after the most straitest sect of our religion I lived a Pharisee. And now I stand and am judged for the hope of the promise made of God unto our fathers: unto which promise our twelve tribes, instantly serving God day and night, hope to come. For which hope's sake, King Agrippa, I am accused of the Jews.

3. Why should it be thought a thing incredible with you, that God should raise the dead? I verily thought with myself, that I ought to do many things contrary to the name of Jesus of Nazareth. Which things I also did in Jerusalem: and many of the saints did I shut up in prison, having received authority from the chief priests; and when they were put to death, I gave my voice against them. And I punished them oft in every synagogue, and compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange cities.

4. Whereupon as I went to Damascus with authority and commission from the chief priests, at mid-day, O king, I saw in the way a light from heaven, above the brightness of the sun, shining round about me and them which jour-

neyed with me. And when we were all fallen to the earth, I heard a voice speaking unto me, and saying in the Hebrew tongue, Saul, Saul, why persecutest thou me? it is hard for thee to kick against the pricks. And I said, Who art thou, Lord? And he said, I am Jesus whom thou persecutest. But rise, and stand upon thy feet: for I have appeared unto thee for this purpose, to make thee a minister and a witness both of these things which thou hast seen, and of those things in the which I will appear unto thee; delivering thee from the people, and from the Gentiles, unto whom now I send thee, to open their eyes, and to turn them from darkness to light, and from the power of Satan unto God, that they may receive forgiveness of sins, and inheritance among them which are sanctified by faith that is in me.

5. Whereupon, O King Agrippa, I was not disobedient unto the heavenly vision: but showed first unto them of Damascus, and at Jerusalem, and throughout all the coasts of Judea, and then to the Gentiles, that they should repent and turn to God, and do works meet for repentance. For these causes the Jews caught me in the temple, and went about to kill me. Having therefore obtained help of God, I continue unto this day, witnessing both to small and great, saying none other things than those which the prophets and Moses did say should come: that Christ should suffer, and that he should be the first that should rise from the dead, and should show light unto the people, and to the Gentiles.

6. And as he thus spake for himself, Festus said with a loud voice, Paul, thou art beside thyself; much learning doth make thee mad.

But he said, I am not mad, most noble Festus; but speak forth the words of truth and soberness. For the king knoweth of these things, before whom also I speak freely: for I am persuaded that none of these things are hidden from him; for this thing was not done in a corner.

King Agrippa, believest thou the prophets? I know that thou believest. Then Agrippa said unto Paul, Almost thou persuadest me to be a Christian. And Paul said, I would to God, that not only thou, but also all that hear me this day, were both almost, and altogether such as I am, except these bonds.

7. And when he had thus spoken, the king rose up, and the governor, and Bernice, and they that sat with them: and when they were gone aside, they talked between themselves, saying, This man doeth nothing worthy of death or of bonds. Then said Agrippa unto Festus, This man might have been set at liberty, if he had not appealed unto Cæsar.—*Acts xxvi.*

Read Acts xxv. 24-27.

1. Agrippa. Agrippa, Herod II., born A.D. 27, was made King of Chalcis on the death of his uncle Herod. Afterwards he was deprived of his kingdom by Claudius, who gave him other provinces instead. In the war which Vespasian carried on against the Jews, Herod sent him succor, from which it appears that though a Jew in religion Herod was entirely devoted to the Romans. He was the seventh and last king of the family of Herod the Great. Before him and his sister **Bernice**, Paul pleaded his cause at Cæsarea.

2. most straitest. In the reign of King James I., when our translation of the Bible was made, double superlatives were used to emphasize a quality.

4. the which. "Which," a compound of "who" and "like," was consequently not so definite at first as "who." Hence "the" was used with it until the establishment of the present distinction.

Gentiles. The name for all who were not Jews.

6. Festus. Roman Governor of Judea.

7. Cæsar. Claudius Cæsar, Emperor of Rome.

THE MIND.

My mind to me a kingdom is;
 Such perfect joy therein I find,
 As far exceeds all earthly bliss
 That God or nature hath assigned;
 Though much I want that most would have,
 Yet still my mind forbids to crave.

—*Sir Edward Dyer.*

FOURTH READING BOOK.

PART II.

I.—THE LAND WE LIVE IN.

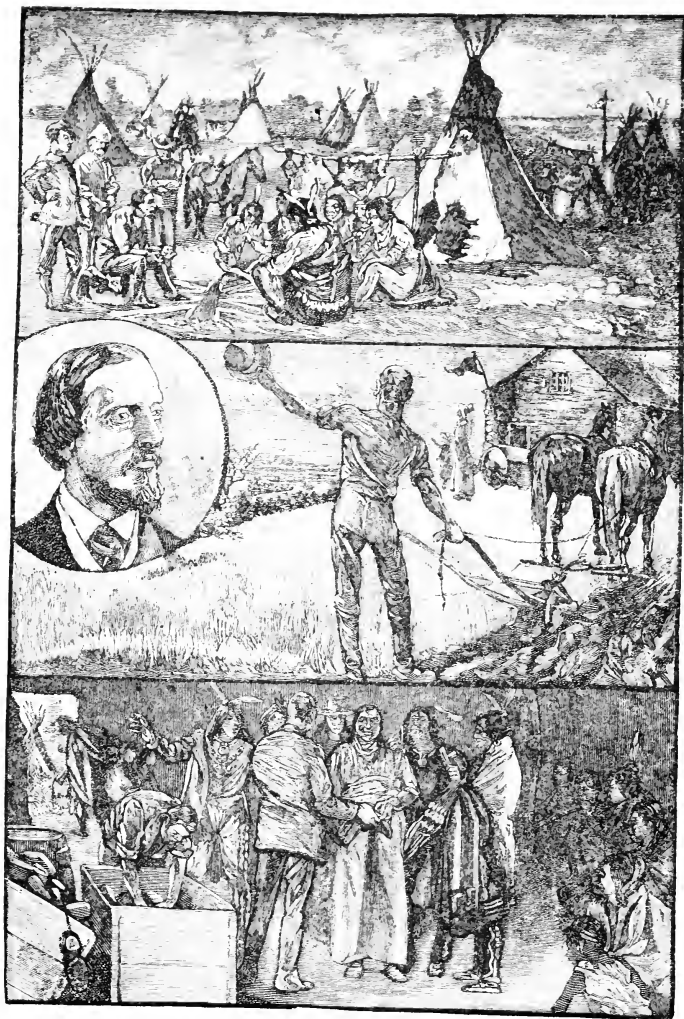
EARL DUFFERIN.

The Right Hon. Frederick Temple Blackwood, K.C.B., K.P., Viscount Clandeboyne and Earl of Dufferin, was born at the family seat in Ireland in June, 1826. His mother, an accomplished gentlewoman, was a granddaughter of Sheridan, the great orator and dramatist. After an education at Eton and Oxford, he made a yacht voyage in 1856 to Iceland and Spitzbergen, an account of which was published four years later under the title of *Letters from High Latitudes*. In the years 1860-61 Lord Dufferin served the British Government in Syria, whither he had been sent on an embassy to report upon the Turkish massacre of Christians in Lebanon. Subsequently he held the post of Under-Secretary for India, and, at the close of his first term of Parliamentary office, that of Under-Secretary of War. From 1867 to 1872 he held the Chancellorship of the Duchy of Lancaster, and in the latter year was appointed Governor-General of Canada, a position he filled with exceptional ability until the expiry of his term in 1878. His speeches and public addresses, while Viceroy of Canada, are a literature in themselves, and evince a cultivated mind, a rich imagination, and a warm and sometimes rollicking fancy. The following lesson is from a speech delivered at the Toronto Club in 1874.

pan o ra' ma (ram)	ob' sol ete	so lic' i tude (liss)
re cip' i ent	in ge nu' ity	sov' er eign (suverin)
pri me' val	pict' u resque (resk)	ac' ces sor ies

1. It is but a few short weeks since I left Toronto, and yet I question whether many born Canadians have ever seen or learnt more of the western half of the Dominion than I have during that brief period. Memory itself scarcely suffices to reflect the shifting vision of mountain, wood and water, inland seas and silver rolling rivers, golden corn-lands, and busy, prosperous towns, through

1. It. Replace by a noun. Dis- "brief." But — hearts. Para-
tinguish between "short," and phrase.



THE LAND WE LIVE IN.

which we have held our way. But though the mind's eye fail ever again to readjust the dazzling panorama, as long as life endures not a single echo of the universal greeting with which we have been welcomed will be hushed within our hearts.

2. Yet deeply as I am sensible of the personal kindness of which I am the recipient, proud as I feel of the honor done to my office, moved as I have been by the devoted affection shown for our Queen and for our common country, no one is more aware than myself of the imperfect return I have made for the generous enthusiasm evoked.

3. But though the language of gratitude may fail, the theme itself supplies me with that of congratulation, for never has the head of any Government passed through a land so replete with contentment in the present, so pregnant with promise in the future.

4. From your northern forest borderlands, whose primeval recesses are being pierced and indented by the rough and ready cultivation of the free-grant settler, to the trim enclosures and wheat-laden townships that smile along the lakes,—from the orchards of Niagara to the hunting-grounds of Nepigon,—in the wigwam of the Indian, in the homestead of the farmer, in the workshop of the artisan, in the office of his employer—everywhere have I learnt that the people are satisfied,—satisfied with their own individual prospects, and with the prospects of their country, satisfied with their Government, and with the institutions under which they prosper, satisfied to be the subjects of the Queen, satisfied to be members of the British Empire.

2. Name the three causes of the "generous enthusiasm." Rewrite this par., beginning each subordinate clause with a conjunction. Why arranged as in the text?

3. theme. State it.

4. pierced and indented. Distinguish. Account for the repetition of some of the words in this paragraph.

5. Words cannot express what pride I feel as an Englishman in the loyalty of Canada to England. Nevertheless, I should be the first to deplore this feeling if it rendered Canada disloyal to herself, if it either dwarfed or smothered Canadian patriotism, or generated a sickly spirit of dependence. Such, however, is far from being the case. The legislation of your Parliament, the attitude of your statesmen, the language of your press, sufficiently show how firmly and intelligently you are prepared to accept and apply the almost unlimited legislative faculties with which you have been endowed, while the daily growing disposition to extinguish sectional jealousies, and to ignore an obsolete provincialism, proves how strongly the young heart of your confederated commonwealth has begun to throb with the consciousness of its nationalized existence.

6. Again, nothing in my recent journey has been more striking, nothing indeed has been more affecting, than the passionate loyalty everywhere evinced towards the person and the throne of Queen Victoria. Wherever I have gone, in the crowded cities, in the remote hamlet, the affection of the people for their sovereign has been blazoned forth against the summer sky by every device which art could fashion or ingenuity invent. Even in the wilds and deserts of the land, the most secluded and untutored settler would hoist some cloth or rag above his shanty, and startle the solitude of the forest with a shot from his rusty firelock, and a lusty cheer from himself and his children, in glad allegiance to his country's Queen. Even the Indian in the forest or on his reserve, would marshal forth his picturesque symbols of fidelity, in grateful recognition of a Government that never broke a treaty or falsified its

5. **almost—faculties.** The British Government never interferes in matters that concern Canada alone.

6. **never broke — solicitude.**

Differing in this respect from the U. S. Government, whose troubles with the Indians have arisen mainly from its breaking its treaties with them.

plighted word to the red man, or failed to evince for the ancient children of the soil a wise and conscientious solicitude.

7. Yet, touching as were the exhibitions of so much generous feeling, I could scarcely have found pleasure in them had they been merely the expressions of a traditional habit or of a conventional sentimentality. No, gentlemen, they sprang from a far more genuine and vital source. The Canadians are loyal to Queen Victoria; in the first place, because they honor and love her for her personal qualities—for her life-long devotion to her duties—for her faithful observance of all the obligations of a constitutional monarch; and, in the next place, they revere her as the symbol and representative of as glorious a national life, of as satisfactory a form of government as any country in the world can point to—a national life illustrious through a thousand years with the achievements of patriots, statesmen, warriors, and scholars—a form of government which, more perfectly than any other, combines the element of stability with a complete recognition of popular rights, and insures by its social accessories, so far as is compatible with the imperfections of human nature, a lofty standard of obligation and simplicity of manners in the classes that regulate the general tone of our civil intercourse.

7. obligations—monarch. To govern according to the laws and expressed wishes of the people.

element of stability. The

reference is to the possession of a permanent ruler—not liable to be changed as one or another political party may triumph.

panorama; a complete view in every direction.

evoked; called forth.

replete; filled.

artisan; one skilled in an art or trade; a mechanic.

free-grant settler; one who secures a gift of land from the

Government on certain conditions as to cultivation.

recesses; remote parts.

generated; produced.

sectional jealousies; the jealousies that one part of the country feels towards another.

provincialism; the feeling that prefers the interest of one province to that of the whole country.

ignore; to be wilfully ignorant of.
obsolete; out of date.

nationalized existence; existence as a nation.

evinced; shown.

picturesque; fitted to form a pleasing picture.

symbols; signs.

plighted; pledged.

solicitude; anxiety for another's welfare.

traditional habit; a habit descending from father to son, with no good reason for its existence.

conventional sentimentality; a feeling entertained, not because it is national, but because it is fashionable or customary.

accessories; accompaniments.

✍ In subsequent exercises in Grammatical Analysis, modify as follows the scheme given on p. 22:—Place after the column for "Adverbial Adjuncts of the Predicate," one for "Independent Elements," and before the column for the "Subject," three columns—one for the "Proposition to be Analyzed," one for the "Kind of Sentence," and one for the "Connecting Element;" and divide the "Predicate" column into two—one for "Simple Predicates," and the other for "Complex Predicates."

I. Dictation exercise, par. 7; Analysis and Parsing, par. 3.

II. Analyze the following, giving, when possible, the force of the prefix, suffix, and Latin roots:—reflect, prosperous, sensible, recipient, congratulation, primeval, recesses, prospect, confederated, secluded, solitude, vital, satisfactory, intercourse, accessories.

✍ For Classical Roots and directions in regard to the Analysis of words of Classical origin, see Appendix.

✍ For explanations in regard to Expansion, and the construction of Paragraphs, see Introduction.

Expand the following into a properly constructed paragraph:—Lord Dufferin was Governor of Canada. He wished to become better acquainted with the country he governed. He determined to take a trip across the continent. He departed westward from Toronto. He passed up the lakes. He visited Manitoba and British Columbia. In a few weeks he returned to Toronto. Everywhere throughout the country he found the people prosperous, and satisfied with their form of Government. They evinced passionate loyalty to the Queen. This was shown by their reception of Lord Dufferin. He was received everywhere with great enthusiasm. The people showed personal regard for Lord Dufferin.

Write out the leading subject of each paragraph, and with these as heads make a summary of the lesson.

Honor is like the eye, which cannot suffer the least impurity without damage; it is a precious stone, the price of which is lessened by the least flaw.—*Bossuet*.

II.—DORA.

TENNYSON.

"Dora" is remarkable for its simplicity. Its vocabulary is almost all Saxon, and contains but few words of more than two syllables. "Its pathos is like that of the simple stories of the old Hebrew Bible, the story of Joseph, or the story of Ruth."

Note carefully how the poet shows the characters of the persons. Dora is meek, generous, faithful, affectionate, and wholly devoted to others: she never thinks of herself. She grows to love William because her uncle wishes it; she bears William's undeserved harshness; submits to her uncle's unjust commands; but when trouble comes, she disobeys, and loses her home for the sake of those whom, most would say, she has no cause to love. Still unselfish, she devotes her life to her uncle and the child of the dead William. Mary is an ordinary woman; she is touched by Dora's devotion, does what she can, but makes no sacrifice for others, and as years go forward takes another mate. William and his father are alike; both are proud, obstinate, and unjust; both at last repent, but not till great misery has been caused to themselves and to others.

With farmer Allan at the farm abode
William and Dora. William was his son,
And she his niece. He often looked at them,
And often thought, "I'll make them man and wife."
Now Dora felt her uncle's will in all, 5
And yearned towards William; but the youth, because
He had been always with her in the house,
Thought not of Dora.

Then there came a day

When Allan called his son, and said "My son: 10
I married late, but I would wish to see
My grandchild on my knees before I die:
And I have set my heart upon a match.

What name is given to this kind of verse?

4. Note that Allan is self-willed.
Cp. ll. 11-13, 20-21, and 44.

5, 6. Here we have the first indication of Dora's meekness.

11-21. Note that Allan begins and ends with the expression of his own wish.

ELOCUTIONARY.—Commence with narrative, pure tone, moderate time. 2. Pause after "William," also, after "she" in l. 3. 4. Group "man and wife." 10. My son, etc. Tone of address.

Now therefore look to Dora; she is well
 15 To look to; thrifty too beyond her age.
 She is my brother's daughter: he and I
 Had once hard words, and parted, and he died
 In foreign lands; but for his sake I bred
 His daughter Dora: take her for your wife;
 20 For I have wished this marriage, night and day,
 For many years." But William answered short;
 "I cannot marry Dora; by my life,
 I will not marry Dora." Then the old man
 Was wroth, and doubled up his hands, and said:
 25 "You will not, boy! you dare to answer thus!
 But in my time a father's word was law,
 And so it shall be now for me. Look to it;
 Consider, William: take a month to think,
 And let me have an answer to my wish;
 30 Or, by the Lord that made me, you shall pack,
 And never more darken my doors again."
 But William answered madly; bit his lips,
 And broke away. The more he looked at her
 The less he liked her; and his ways were harsh;
 35 But Dora bore them meekly. Then before
 The month was out he left his father's house,
 And hired himself to work within the fields;
 And half in love, half spite, he woo'd and wed
 A laborer's daughter, Mary Morrison.
 40 Then, when the bells were ringing, Allan called
 His niece and said: "My girl, I love you well;

21-23. Show that William is like
 his father in disposition.

25-31. What qualities does Allan
 now display?

29. to my wish. Explain.

35. Dora—meekly. Was Dora's
 conduct unusual?

22. Abrupt tone. 25. Angry tone, loud force (II., 2). Emphasize
 "will" and "dare." 33-34. What inflection on "more" and "less"?
 35. Connect "before" with the words in the following line, and pause
 after "out." 41-44. Stern tone.

But if you speak with him that was my son,
 Or change a word with her he calls his wife,
 My home is none of yours. My will is law."
 And Dora promised, being meek. She thought, 45
 "It cannot be: my uncle's mind will change!"

And days went on, and there was born a boy
 To William; then distresses came on him;
 And day by day he passed his father's gate,
 Heart-broken, and his father helped him not. 50
 But Dora stored what little she could save,
 And sent it them by stealth, nor did they know
 Who sent it; till at last a fever seized
 On William, and in harvest time he died.

Then Dora went to Mary. Mary sat 55
 And looked with tears upon her boy, and thought
 Hard things of Dora. Dora came and said:

"I have obeyed my uncle until now,
 And I have sinned, for it was all through me
 This evil came on William at the first. 60
 But, Mary, for the sake of him that's gone,
 And for your sake, the woman that he chose,
 And for this orphan, I am come to you:
 You know there has not been for these five years
 So full a harvest: let me take the boy, 65
 And I will set him in my uncle's eye
 Among the wheat; that when his heart is glad
 Of the full harvest, he may see the boy,
 And bless him for the sake of him that's gone."

50. What quality does the father now display?

52-53. *sent*—it. Why did Dora act thus?

59. Why had Dora obeyed her uncle? Note that she is quick to blame herself for having countenanced so far the old man's unrighteous wrath.

46. Gentle tone. 53. Emphasize "Who." Pause after "last." Connect "seized on William."

- 70 And Dora took the child, and went her way
 Across the wheat, and sat upon a mound
 That was unsown, where many poppies grew.
 Far off the farmer came into the field
 And spied her not; for none of all his men
 75 Dare tell him Dora waited with the child;
 And Dora would have risen and gone to him,
 But her heart failed her; and the reapers reaped,
 And the sun fell, and all the land was dark.

I. Distinguish between *yearn*, *pine*, *love*, and *like*; *thrifty* and *economical*; *foreign* and *strange*; *consider* and *think*; *meek*, *hum-ble*, and *gentle*; *harsh* and *hard*; *distress* and *sorrow*; *see*, *spy*, and *observe*; *dare* and *presume*.

II. Express in as many different ways as possible:—Dora felt her uncle's will in all. I have set my heart upon a match. Now, therefore, look to Dora. Look to it. My will is law. It was all through me this evil came on William at the first.

Rewrite, in indirect narration, "I married—years," ll. 11-21, and "I have obeyed—gone," ll. 58-69.

III.—DORA.

(Concluded.)

- But when the morrow came, she rose and took
 The child once more, and sat upon the mound;
 And made a little wreath of all the flowers
 That grew about, and tied it round his hat
 5 To make him pleasing in her uncle's eye.
 Then when the farmer passed into the field
 He spied her, and he left his men at work,
 And came and said: "Where were you yesterday?"

ELOCUTIONARY.—I. Pause after "But" (II., 6, g). What inflection is there on "came"? 8-9. Where—here? Angry interrogation. Name the emphatic words.

Whose child is that? What are you doing here?"

So Dora cast her eyes upon the ground, 10

And answered softly, "This is William's child!"

"And did I not," said Allan, "did I not

Forbid you, Dora?" Dora said again:

"Do with me as you will, but take the child,

And bless him for the sake of him that's gone!" 15

And Allan said, "I see it is a trick

Got up betwixt you and the woman there.

I must be taught my duty, and by you!

You knew my word was law, and yet you dared

To slight it. Well—for I will take the boy; 20

But go you hence, and never see me more."

So saying, he took the boy, that cried aloud

And struggled hard. The wreath of flowers fell

At Dora's feet. She bowed upon her hands,

And the boy's cry came to her from the field, 25

More and more distant. She bowed down her head,

Remembering the day when first she came,

And all the things that had been. She bowed down

And wept in secret; and the reapers reaped,

And the sun fell, and all the land was dark. 30

Then Dora went to Mary's house, and stood

Upon the threshold. Mary saw the boy

Was not with Dora. She broke out in praise

To God, that helped her in her widowhood.

And Dora said, "My uncle took the boy; 35

14. Note Dora's unselfishness.

24-29. Dora in her meekness submits, making no remonstrance, or apology for what she had done.

Why is "bowed down" repeated? Why is the boy's cry mentioned?

27. The day—came. Explain.

11. This—child. Gentle tone. 12-13. What kind of tone does Allan use? 14. What are Dora's feelings? 18. Angry, scornful tone. 20-21. Notice the change in tone required. 23. Connect "fell" with the next line. 28. Pause after "things." Is "had" emphatic? 33. She broke out, etc. Increased force.

But, Mary, let me live and work with you:
 He says that he will never see me more."
 Then answered Mary, "This shall never be,
 That thou shouldst take my trouble on thyself:
 40 And, now I think, he shall not have the boy,
 For he will teach him hardness, and to slight
 His mother; therefore thou and I will go,
 And I will have my boy, and bring him home;
 And I will beg of him to take thee back:
 45 But if he will not take thee back again,
 Then thou and I will live within one house,
 And work for William's child, until he grows
 Of age to help us."

So the women kissed

50 Each other, and set out, and reached the farm.
 The door was off the latch: they peeped, and saw
 The boy set up betwixt his grandsire's knees,
 Who thrust him in the hollows of his arm,
 And clapt him on the hands and on the cheeks,
 55 Like one that loved him: and the lad stretched out
 And babbled for the golden seal, that hung
 From Allan's watch, and sparkled by the fire.
 Then they came in: but when the boy beheld
 His mother, he cried out to come to her:
 60 And Allan set him down, and Mary said:
 "O Father!—if you let me call you so—
 I never came a-begging for myself,
 Or William, or this child; but now I come
 For Dora: take her back; she loves you well.
 65 O Sir, when William died, he died at peace
 With all men; for I asked him, and he said,

49-59. Note how natural everything appears.

36. Tone of entreaty. 38. How should Mary's feelings be expressed?
 51. Pause after "peeped," to express fully the idea conveyed. 53-57.
 Animated tone.

He could not ever rue his marrying me—
 I had been a patient wife: but, Sir, he said
 That he was wrong to cross his father thus:
 ‘God bless him!’ he said, ‘and may he never know 70
 The troubles I have gone thro’!’ Then he turned
 His face and pass’d—unhappy that I am!
 But now, Sir, let me have my boy, for you
 Will make him hard, and he will learn to slight
 His father’s memory; and take Dora back, 75
 And let all this be as it was before.”

So Mary said, and Dora hid her face
 By Mary. There was silence in the room:
 And all at once the old man burst in sobs:—
 “I have been to blame—to blame. I have kill’d my son. 80
 I have killed him—but I loved him—my dear son.
 May God forgive me!—I have been to blame.
 Kiss me, my children.”

Then they clung about
 The old man’s neck, and kiss’d him many times. 85
 And all the man was broken with remorse;
 And all his love came back a hundred-fold;
 And for three hours he sobbed o’er William’s child
 Thinking of William.

So those four abode 90
 Within one house together; and as years
 Went forward, Mary took another mate;
 But Dora lived unmarried till her death.

79-89. What caused Allan to change thus? Note ll. 86-87. unselfishness, and affectionate nature.

Refer to passages that show Dora’s generosity, gentleness, faithfulness, ‘modesty, bravery, Is the poem properly named “Dora”? What is the moral lesson “Dora” teaches?

72. **unhappy—am!** Tone of lament. 80-82. Broken tone, expressive of great sorrow.

Reproduce "Dora" under the following

PARAGRAPH HEADS.—Who Allan, Dora, and William were; Allan's plan; Allan's conversation with his son. What became of William; Allan's command to Dora. How Dora acted after William's marriage, and after his death. Dora and the child in the wheat field; the grandfather takes him. How his act affected Dora. Dora returns to Mary; their conversation. What they saw when they reached the farm. Mary's appeal to Allan. The sequel.

Describe the character of Dora, referring to the text in support of what you say.

IV.—THE PILLAR OF THE CLOUD.

NEWMAN.

John Henry Newman, D.D. [1801—], was born in London, and is a graduate of Trinity College, Oxford. In early life he held the incumbency of St. Mary's, Oxford, and distinguished himself as a University preacher of great power and influence. In 1845 he seceded from the Anglican Church, and was appointed head of the Oratory of St. Philip Neri, at Birmingham. In 1878 he was made Cardinal of the Church of Rome. His writings are very numerous, consisting of sermons and controversial works, together with a number of poems chiefly on religious topics.

1. Lead, Kindly Light, amid the encircling gloom,
 Lead Thou me on !
 The night is dark, and I am far from home,—
 Lead Thou me on !
 Keep Thou my feet ; I do not ask to see
 The distant scene,—one step enough for me.
2. I was not ever thus, nor prayed that Thou
 Shouldst lead me on :
 I loved to choose and see my path ; but now
 Lead Thou me on !
 I loved the garish day, and, spite of fears,
 Pride ruled my will : remember not past years.
3. So long Thy power hath blest me, sure it still
 Will lead me on,
 O'er moor and fen, o'er crag and torrent, till
 The night is gone ;
 And with the morn those angel-faces smile
 Which I have loved long since, and lost awhile.

IV.—ADDRESS TO STUDENTS.

CARLYLE.

Thomas Carlyle [1795-1881], philosopher and historian, was born in Dumfriesshire, Scotland, and educated at the parish school of Annan, whence he passed to Edinburgh University. After leaving the latter, he spent some years in teaching, but early took to literature—his first contributions appearing in Brewster's *Edinburgh Encyclopædia*. Devoting himself to the study of German literature, he made his earliest successes in translating Goethe's *Wilhelm Meister* and in writing biographical sketches of German authors, many of whose works he was the first to introduce to a British audience. His style was early fashioned upon German models, and much of his writings bear trace of the literary thought of Germany. In 1833-34 appeared in *Fraser's Magazine* his *Sartor Resartus*, a curious, uncouth work on "the clothes philosophy," or the concealment of our real selves under the veil of hypocrisy and false doctrine. In 1837, on removing to London, he published his great work on *The French Revolution*, a series of lurid descriptions of incidents in that terrible drama. Following this, at varying intervals, came his lectures on *Heroes and Hero-Worship*, his *Latter-Day Pamphlets*, the *Letters and Speeches of Oliver Cromwell*, and a *History of Frederick the Great*. These works are characterized by intensity of thought which breaks out, here in vehement passion, and there in grim humor—now in a burst of eloquence, and again, in a fit of gloom. He has left a deep impress upon his age—the influence of a stern moralist and a sincere hater of shams and cant. The following lesson is from his Inaugural Address to the students of Edinburgh University, on the occasion of his being installed as Lord Rector, in 1866. The speech, it is said, was received "with indescribable enthusiasm." Some interesting volumes of autobiographical *Reminiscences*, *Letters*, etc., have recently issued from the press.

in qui' ries
ac' cu rate

hy po thet' i cal
in' ter est ed

tech' ni cal (*tek*)
ac qui si' tion

1. Advices, I believe, to young men—and to all men—are very seldom much valued. There is a great deal of advising, and very little faithful performing. And talk that does not end in any kind of action, is better suppressed altogether. I would not, therefore, go much into advising;

Note throughout the lesson the prevalence of Scripture language.

1. And talk—altogether. An idea often met with in the New Testament. See, among other

passages, Matt. vii. 21-27; Luke vi. 46. at present or not. Why does Carlyle add this? the interest—education. Observe how this statement is developed.

but there is one advice I must give you. It is, in fact, the summary of all advices, and you have heard it a thousand times, I dare say; but I must, nevertheless, let you hear it the thousand and first time, for it is most intensely true, whether you will believe it at present or not—namely, that above all things the interest of your own life depends upon being diligent now, while it is called to-day, in this place where you have come to get education.

2. Diligent! That includes all virtues in it that a student can have; I mean to include in it all qualities that lead into the acquirement of real instruction and improvement in such a place. If you will believe me, you who are young, yours is the golden season of life. As you have heard it called, so it verily is, the seed-time of life, in which, if you do not sow, or if you sow tares instead of wheat, you cannot expect to reap well afterwards, and you will arrive at indeed little; while in the course of years, when you come to look back, and if you have not done what you have heard from your advisers—and among many counsellors there is wisdom—you will bitterly repent when it is too late.

3. At the season when you are in young years the whole mind is, as it were, fluid, and is capable of forming itself into any shape that the owner of the mind pleases to order it to form itself into. The mind is in a fluid state, but it hardens up gradually to the consistency of rock or iron, and you cannot alter the habits of an old man, but as he has begun he will proceed and go on to the last.

4. By diligence, I mean among other things—and very chiefly—honesty in all your inquiries into what you are about. Pursue your studies in the way your con-

2. **golden season.** As gold is the most valuable of all metals, so youth, etc.

3. **At the season—into.** Cp. the oft-quoted lines of Pope:

" 'Tis education forms the youthful mind,
Just as the twig is bent the tree's inclined."

proceed and go on. Are both expressions needed?

science calls honest. More and more endeavour to do that. Keep, I mean to say, an accurate separation of what you have really come to know in your own minds, and what is still unknown. Leave all that on the hypothetical side of the barrier, as things afterwards to be acquired, if acquired at all; and be careful not to stamp a thing as known when you do not yet know it. Count a thing known only when it is stamped on your mind, so that you may survey it on all sides with intelligence.

5. There is such a thing as a man endeavouring to persuade himself, and endeavouring to persuade others, that he knows about things when he does not know more than the outside skin of them; and he goes flourishing about with them. There is also a process called cramming—that is, getting up such points of things as the examiner is likely to put questions about. Avoid all that as entirely unworthy of an honorable habit.

6. Be modest, and humble, and diligent in your attention to what your teachers tell you, who are profoundly interested in trying to bring you forward in the right way, so far as they have been able to understand it. Try all things they set before you, in order, if possible, to understand them, and to value them in proportion to your fitness for them. Gradually see what kind of work you can do; for it is the first of all problems for a man to find out what kind of work he is to do in this universe. In fact, morality as regards study is, as in all other things, the primary consideration, and overrides all others. A dishonest man cannot do anything real; and it would be greatly better if he were tied up from doing any such thing. He does nothing but darken counsel by the words

4. **stamp.** In allusion to a stamp being placed on goods, etc., by a government officer, as an indication that they have been inspected and found satisfactory.

stamped—intelligence. Is the metaphor here a good one?

6. **morality** = honesty; doing what is right. See beginning of par. 4.

he utters. That is a very old doctrine, but a very true one ; and you will find it confirmed by all the thinking men that have ever lived in this long series of generations of which we are the latest.

7. One remark about your reading. I do not know whether it has been sufficiently brought home to you that there are two kinds of books. When a man is reading on any kind of subject, in most departments of books—in all books, if you take it in a wide sense—you will find that there is a division of good books and bad books—there is a good kind of book and a bad kind of book. I am not to assume that you are all ill acquainted with this ; but I may remind you that it is a very important consideration at present. It casts aside altogether the idea that people have that if they are reading any book—that if an ignorant man is reading any book, he is doing rather better than nothing at all. I entirely call that in question. I even venture to deny it. It would be much safer and better, would he have no concern with books at all than with some of them. There are a number, an increasing number, of books that are decidedly to him not useful. But he will learn also that a certain number of books were written by a supreme, noble kind of people—not a very great number—but a great number adhere more or less to that side of things. In short, as I have written it down somewhere else, I conceive that books are like men's souls—divided into sheep and goats. Some of them are calculated to be of very great advantage in teaching—in forwarding the teaching of all generations. Others are going down, down, doing more and more, wilder and wilder mischief.

8. And for the rest, in regard to all your studies here, and whatever you may learn, you are to remember that the object is not particular knowledge—that you are going to

8. particular knowledge— to its use, or its value as a means
 technical perfections. Mere in- of developing the mind.
 formation without any reference

get higher in technical perfections, and all that sort of thing. There is a higher aim lies at the rear of all that, especially among those who are intended for literary, for speaking pursuits—the sacred profession. You are ever to bear in mind that there lies behind that the acquisition of what may be called wisdom—namely, sound appreciation and just decision as to all the objects that come round about you, and the habit of behaving with justice and wisdom. In short, great is wisdom—great is the value of wisdom. It cannot be exaggerated. The highest achievement of man—"Blessed is he that getteth understanding." And that, I believe, occasionally may be missed very easily; but never more easily than now, I think. If that is a failure, all is a failure.

summary; a short account containing the chief points.

most intensely; in the highest degree.

verily; truly.

tare; a grass that looks like wheat.

A word used in Scripture to denote the wicked.

consistency; here, degree of density.

hypothetical; conditional.

morality; the quality of an action which makes it good or bad.

primary; first; here, first in importance.

doctrine; principle laid down by a teacher.

technical; pertaining to the arts.

achievement; something done by continued exertion.

I. Dictation, par. 2; analysis and parsing, the first sentence of par. 3.

II. Distinguish between:—*He is a better historian than poet, and he is a better historian than a poet*; the *Secretary and the Treasurer*, and the *Secretary and Treasurer*; the *king and queen*, and the *king and the queen*; the *red and white rose*, the *red* and the *white rose*, the *red and white roses*, the *red* and the *white roses*.

Supply when suitable "a" or "an" in the following: *European war*; *easy victory*; *united kingdom*; *history*; *historical event*; *humble man*; *humiliating position*; *herb of the field*; *hospital for soldiers*; *hostler*.

III. Analyze, suppress, depend, include, education, acquirement, instruction, proceed, acquired, confirmed, calculation, literary, appreciation, and exaggerated. Form other words from the stems of the same root words.

IV. Distinguish between *advice* and *advise*; *diligent* and *busy*; *counsellors* and *councillors*; *fluid* and *liquid*; *number* and *quantity*;

less and fewer; pursuit and occupation; pursue and follow; separation and division.

V. Expand into a paragraph:—Youth is the seed-time of life. You may not sow at all. You may sow badly. In either case, you cannot expect to reap well. In the course of years, you will look back on your life. You will bitterly repent your folly. You may not have taken advice. In youth the mind is fluid. It is capable of being formed into any shape. It generally hardens up to the consistency of iron. Habits formed cannot be altered.

Reproduce the "Address to Students" under the following

PARAGRAPH HEADS:—The kind of talk that is valuable. Carlyle's one advice to students. The golden season of youth. Diligence. Our first problem. The two kinds of books. The chief object of our studies.

VI.—MARMION AND DOUGLAS.

SCOTT.

Sir Walter Scott [1771-1832], one of the great masters of fiction, and a writer of stirring metrical romances, was born in Edinburgh and educated at the High School and University of the Scottish capital. Having in early youth imbibed the spirit of Border poetry, he published in 1802 a collection of ballads, under the title of *The Minstrelsy of the Scottish Border*. His fame as a poet was won on the appearance in 1805 of *The Lay of the Last Minstrel*, followed at intervals of a few years by *Marmion*, *The Lady of the Lake*, and other metrical romances. But the true field of his genius he found when he commenced the writing of that wonderful series of stories, "The Waverley Novels." *Waverley* appeared in 1814, and from that date till 1829 his fertile brain produced some thirty novels. In 1820 George IV. made Scott a baronet: in 1826 misfortune befell him, in the failure of his publishers, who involved him in a debt of nearly \$600,000—more than half of which, however, he paid off by the literary labors of the next four years. But the mental strain of this severe work brought on paralysis; and, though he sought relief by a visit to Italy, he returned to Abbotsford, where he died on the 21st September, 1832. No man has done more than Scott to illustrate the landscape, and make attractive the history, of his native country. His style is remarkable for its animation; all his works are characterized by a fine sense of the picturesque; and many of them show his passion for chivalry and antiquarian lore.

Doug' las (*Dug*) a dieu' Tan tal' lon Ga' wain

1. Not far advanced was morning day,
When Marmion did his troop array,

1. morning day. Explain.

ELOCUTIONARY.—1. Narrative, pure tone.

To Surrey's camp to ride ;
 He had safe conduct for his band,
 Beneath the royal seal and hand,
 And Douglas gave a guide.

2. The ancient earl, with stately grace,
 Would Clara on her palfrey place,
 And whispered in an undertone,
 "Let the hawk stoop, his prey is flown."
 The train from out the castle drew,
 But Marmion stopped to bid adieu :
3. "Though something I might plain," he said,
 "Of cold respect to stranger guest,
 Sent hither by your king's behest,
 While in Tantallon's towers I stayed ;
 Part we in friendship from your land,
 And, noble earl, receive my hand."
4. But Douglas round him drew his cloak
 Folded his arms, and thus he spoke :
 "My manors, halls, and bowers shall still
 Be open, at my sovereign's will,
 To each one whom he lists, howe'er
 Unmeet to be the owner's peer.
 My castles are my king's alone,
 From turret to foundation-stone :
 The hand of Douglas is his own,

1. **safe conduct.** Marmion was in an enemy's country.

2. **Would — place.** Express otherwise. **Let—flown.** "Let Marmion do his worst, his prey (De Winton) is now out of his

power." The falcon (hawk) was Marmion's emblem.

3. **something** = somewhat.

4. **My castles—stone.** Such was the old feudal idea.

2. Read "Let—flown" in an undertone. 3. Unexcited tone of address. What inflection on "stayed"? 4. **My manors**, etc. Cool, dignified tone. Pause after "bowers." Group "howe'er Unmeet." Pause after "Unmeet." Emphasize "castles," "hand," "never."

And never shall, in friendly grasp,
The hand of such as Marmion clasp."

5. Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire;
And "This to me," he said:
"An 'twere not for thy hoary beard,
Such hand as Marmion's had not spared
To cleave the Douglas' head!

6. "And, first, I tell thee, haughty peer,
He who does England's message here,
Although the meanest in her state,
May well, proud Angus, be thy mate:
And, Douglas, more I tell thee here,
Even in thy pitch of pride—
Here in thy Hold, thy vassals near
(Nay, never look upon your lord,
And lay your hand upon your sword),
I tell thee thou'rt defied!
And if thou saidst, I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
Lord Angus, thou hast lied!"

7. On the earl's cheek the flush of rage
O'ercame the ashen hue of age:
Fierce he broke forth:—"And darest thou then
To beard the lion in his den,

5. **Burned.** Account for the position of this word. Parse "frame." **An—head!** Marmion, though a bad man, is a dauntless warrior.

7. **beard—den.** As it is dangerous to seize a lion by the beard, especially in his den; so was it dangerous to assail Douglas in his Castle.

4. **The hand—clasp.** Tone of contempt. 5. Commence with animated narrative tone. In uttering Marmion's words, use a tone expressive of intense anger. 6. Haughty tone; loud force. **And if thou—near.** Notice the increasing force; also the change of tone in "Nay—sword." Return to the pitch of "near" on "I tell," etc. 7. **And darest, etc.** Fierce, angry tone, loud force, fast time (II., 2, 3).

The Douglas in his hall?
 And hopest thou hence unscathed to go?—
 No, by Saint Bryde of Bothwell, no!—
 Up drawbridge, grooms—what, warder, ho!
 Let the portcullis fall.”

8. Lord Marmion turned,—well was his need,—
 And dashed the rowels in his steed;
 Like arrow through the archway sprung;
 The ponderous grate behind him rung:
 To pass there was such scanty room,
 The bars, descending, grazed his plume.

9. The steed along the drawbridge flies,
 Just as it trembles on the rise;
 Not lighter does the swallow skim
 Along the smooth lake's level brim:
 And when Lord Marmion reached his band,
 He halts, and turns with clenched hand,
 And shout of loud defiance pours,
 And shook his gauntlet at the towers.

10. “Horse! horse!” the Douglas cried, “and chase!”
 But soon he reined his fury's pace:
 “A royal messenger he came,
 Though most unworthy of the name.
 A letter forged! Saint Jude to speed!
 Did ever knight so foul a deed?
 At first, in heart, it liked me ill,
 When the king praised his clerkly skill.

10. **A letter forged.** Marmion, letters forged concerning him. it to get rid of a rival, had treasonable liked me ill = It did not please me.

7. **Up drawbridge—fall.** Loud tone of command. 8. Fast time. Why? Pause after “pass.” Do not emphasize “was.” 10. Vary the tone to express the speaker's feelings as he soliloquizes.

Thanks to Saint Bothan, son of mine,
 Save Gawain, ne'er could pen a line."
 Saint Mary mend my fiery mood!
 Old age ne'er cools the Douglas blood:
 I thought to slay him where he stood.—
 'Tis pity of him, too, he cried:
 "Bold can he speak, and fairly ride:
 I warrant him a warrior tried."—
 With this his mandate he recalls,
 And slowly seeks his castle halls.

Thanks — line. Learning was not then considered a knightly accomplishment.

safe conduct; a warrant by which safety is assured.

palfrey; a gentle horse for ladies.

plain; complain.

behest; command.

manors; the districts over which a feudal lord had authority.

lists; pleasures.

peer; equal.

swarthy; dark of complexion.

Hold; castle or fort.

vassals; those who hold land from a feudal lord on condition of military service.

unscathed; unhurt.

drawbridge; a movable bridge over the moat surrounding a castle.

gauntlet; an iron glove.

forged; counterfeited.

warrant; maintain.

mandate; command.

The scene here is laid at Tantallon Castle, the home of the great Earl Douglas. Marmion is an English lord who has come hither on an embassy from Henry VIII., and is now returning to the English camp with Clara, who has been entrusted to his care by James IV., the Scottish king. The time is the morning of the battle of Flodden.

2. Clara; the heroine of the story whom Marmion wished to marry against her will.

3. Tantallon was situated on the sea-coast near North Berwick, in Haddingtonshire.

7. Bothwell was the seat of the elder branch of the Douglas family. It contained a shrine of St. Bride (or Bridget).

10. Gawain, bishop of Dunkeld (died 1522), wrote several poems. He is the author of our earliest translation of Virgil's *Æneid*.

portcullis; a heavy barrow-like framework set in a castle gate, and working in perpendicular grooves. On being let drop, it closed the gateway suddenly before the proper gate could be moved.

clerkly; scholar-like. Clerk had then the same meaning as clergyman. In the feudal times, the clergy alone were learned.

I. Add to love, peace, move, blame, marriage, whole, sole, decree, ease, feeble, advantage, true, as many as possible of the suffixes, able, ing, ly, ment, ous, er, and y; and give the meaning of each word thus formed.

II. Describe the parting of Marmion and Douglas.

VII.—AUTUMN COLORING IN CANADA.

MISS MURRAY.

*Louisa Murray, of Stamford, Ontario, was born at the Isle of Wight, England, in 1822. She is one of the most gifted of the female writers of Canada, and is a well-known contributor to English and Canadian periodicals. The pages of the *Literary Garland*, the *British American Magazine*, and the *Canadian Monthly*, have been enriched by many tales, essays, and poems from her pen. Miss Murray possesses much intellectual power, and is a discriminating critic.

su per' nal	sub' tle (<i>suttle</i>)	li' chens (<i>kens</i> or <i>litchens</i>)
e the' re al	ra vine' (<i>veen</i>)	Sar dan a pa' lus
pal' ette	sym' pho ny	Hen ri Reg' nault (<i>Awn</i>
Raph' a el ite	su' machs	ree Ray no)

1. The fall of the year, that glory of our country, can never be truly described. No poetry could convey a conception of the richness and vividness of its colors—the infinite variety of its tints—to those who have not seen them; no painting give the faintest reflection of the radiant intensity of light which throws such a supernal glory over the brilliant robes of kingly October. Painters try it, of course, over and over again; but their best efforts seem only a coarse and lifeless parody on the ethereal splendors of a Canadian fall. Had Turner, with his supreme love of color and intense desire to transmit to his canvas the brilliant dyes and effulgence of light in which his soul delighted, ever seen the flaming tints of Canadian woods in autumn, he would surely have broken his brush and thrown away his palette in despair. And it is not only the brilliancy of coloring, but the varieties of tint and shade in this most magnificent color-spectacle which make it so wonderfully beautiful. A pre-Raphaelite painter might well go mad at

1. No poetry—them. Poetry is the highest style of language: hence what is impossible for poetry is beyond our power of expression.

kingly October. The reference is merely to the gorgeous robes worn by sovereigns on state occasions.

the sight of those multitudinous streaks and spots and subtle gradations of hue displayed in every leaf and plant, every little shrub and mighty tree; and all so delicately blended and harmoniously combined, that even on a small scale no human art could ever imitate them.

2. In early October—when Jack Frost, that greatest of Nature's painters, has done his work deftly and gently, and in a night or two solved all those mysteries of color-painting which for ages have been the despair of mortal artists—come out with me some afternoon, and let us look upon the wonders he has wrought. Let us go to some narrow gully or ravine, of which one side may be a grassy slope, the other thickly clothed with the trees of the forest, and where a tiny but never failing creek or stream in the bottom keeps the shrubs and plants that grow in profusion round it in full leaf and flower till late in autumn. Here we will seat ourselves on some mossy stone, or the trunk of a fallen tree, in some “coigne of vantage,” and as you feast your eyes on the picture before you, I will ask you to number if you can the tints and shades so exquisitely wrought into such a glorious symphony of color.

3. In this wonderful picture you may see every shade of red, from the palest pink to a crimson as deep and dark as the heart of a Tuscan rose; every shade of yellow, from brilliant orange to delicate primrose; every shade of green, from the softest apple or pea-green to the dark invisible green of the hemlock pines; every shade of brown, from the deepest bronze to the lightest cinnamon; with lovely tints of lilac, blue, and purple intermixed. Down in the hollow you will see clumps of sumachs with their beautiful red tufts turning to a golden bronze and their graceful leaves freshly dyed a bright crimson or spotted with pink and gold; wreaths of Canadian ivy blazing in scarlet and orange; thickets of blue and purple asters and yellow-golden rod; bunches of vivid red bitter-sweet berries, and trailing wild vines bearing purple clusters of ripening grapes. Then raise your

eyes to the rich masses of color in the woods above. See the great oaks with their magnificent leaves, some a deep crimson, some scarlet, others still green as in summer, and others with fanciful spots and edgings of glowing red on the brilliant green; look at the golden-leaved hickory and butternuts; the delicate honey-colored leaves of the birch and soft maple; the long pendulous purple leaves of the ash; and—monarch of all, magnificent king of the forest!—the glorious maple, in a dazzling array of glowing orange and flaming scarlet, bright pink and vivid green, before which all other colors seem to fade and grow pale.

4. Perhaps I can even show you some of the large flowering dogwoods, dressed in leaves of such jewel-like and changeful splendor as to baffle all attempts at defining their tints. See, too, in every little cleft and crevice tufts of ferns—green, golden, and bronze; see every stone and fallen tree-trunk covered with mosses and lichens—gray, brown, green, and red; see the myriads of mushrooms and toadstools clustering here and there—pink, yellow, crimson, black, and white; and look at the countless shrubs and tiny plants growing wherever they can find space, all draped in the brilliant hues of the season, and each one showing its own peculiar tint and shade exactly where it seems to harmonise with all the rest and make the picture perfect. Look at the dark pines and hemlocks, their trunks and branches twining with the gaily-colored leaves and berries of some bright creeper. Mark how the white stems of the birch and poplar, and the gray and brown of the other trees, come out here and there to relieve the dazzled eye. Glance up at the lovely blue sky overhead, at the golden sunshine falling everywhere with such soft ethereal radiance; and then say if the most gifted poet could fitly describe the scene, or any painter's art portray it.

5. Now let us climb the wooded hill, and gaze on the broad expanse of cleared land, spreading away to Lake Erie. Here we catch the blue glitter of the shining water. There

is a swamp with its rich coloring of yellow reeds, and pink, crimson, and purple leaves and grasses. On one side are the yellow stubble fields, and the pure fresh green of the young fall wheat; on the other the brilliant woods with clumps of dark pines and hemlocks intermixed. Let us wait till the sun has gone down, and the rosy after-glow floods earth and sky and water; then you will know something of autumnal coloring in Canada, something of the glories of the season we Canadians poetically designate the "fall." English poets in general sing of October as russet, sere, and brown, but in Canada it is the most brilliant of all the months. Like Sardanapalus, the year gathers its richest robes of scarlet, gold, and royal purple to drape its funeral pyre, and dies in a blaze of glory.

6. About the middle of last October, I travelled westward from Hamilton by the Great Western Railway, part of which is cut through and along the side of a mountain. It was late in the afternoon when the train started, and the setting sun threw its level rays on the beautiful valley lying below, with its pretty farm dwellings, gardens, and orchards, and the many-colored woods beyond. The cars wound slowly along the edge of the precipice, and the hill behind, with its great pine trees, caught fire, as it seemed, from the sunset, and threw back the rosy evening light with a deep red burning glow. In the valley beneath, every tree flamed as if it had been decked with red rubies or yellow and purple amethysts, like the magic trees in the Arabian tales; every cottage and barn glowed in a halo of light and color, as if it had been an enchanted palace. The glorious sunset and the lovely valley soon vanished, and the cars travelled on through night and darkness; but this splendid blaze of color so lately seen still seemed to burn before my eyes. Then I remembered what the young French painter, Henri Regnault, whose genius was so early snatched away from the world, said, when describing his feelings after first seeing the Alhambra with its rich colors

steeped in the splendors of Spanish sunlight: "For days," he wrote, "I could do no work. I saw nothing but fire." For that night, at least, I, like Henri Regnault, saw nothing but fire.

supernal; celestial, heavenly.
parody; an imitation intended to ridicule.

ethereal; celestial.

effulgence; brightness.

palette; a thin board of wood or porcelain, on which a painter mixes his colors.

subtle gradations; different shades imperceptibly running into one another.

coigne of vantage; favorable place.

symphony; harmony.

sumach; the name applied to a family of trees and shrubs.

dogwood; a species of shrub.

lichens; a species of plant which grows on stones, trees, etc.

sere; withered.

funeral pyre; a pile on which to burn the bodies of the dead.

1. **Turner.** A celebrated English landscape painter (1775-1851).

pre-Raphaelite painter. One who aims at exactly reproducing nature, like those painters who preceded Raphael, the great Italian painter.

5. **Sardanapalus.** A voluptuous king of ancient Assyria, who, legend says, being shut up in Nineveh by his enemies without hope of relief, gathered all his treasures into a heap and set fire to them, throwing himself into the flames.

5. **"fall."** Referring to the "falling of the leaf" at this season: in England, autumn, a word of Latin origin, has taken the place of this old English name.

6. **Arabian tales.** The *Arabian Nights' Entertainments*.

Alhambra. The ruin of a magnificent Moorish palace at Grenada, in Spain.

I. Dictation, par. 3; analysis and parsing, the first sentence of par. 2.

II. Supply appropriate adjectives in the following:—He gave the book to the of the two boys. Which is the , Toronto or Montreal? Which is the New York, Boston, or Quebec? California produces more gold than country in the world. Which is the of the three pupils? Of the two cities, I like this the . Which is the , thine or mine?

Compare, when possible, the following adjectives:—superior, perfect, true, chief, dry, thin, skilful, sad, common, proper, old, fore, top, northern, and south.

III. Analyze described, infinite, reflection, transmit, effulgence, magnificent, profusion, primrose, exquisitely, invisible, pendulous, defining, perfect, expanse, autumnal, designate, and precipice.

IV. Combine into a paragraph:—It was October. I travelled westward from Hamilton, by the Great Western Railway. Part of it is cut through the mountain. It was late in the afternoon. The train started then. The setting sun threw its rays on the valley below. Pretty farm dwellings and gardens were there. The cars wound along the edge of the precipice. The hill behind, with its trees, seemed

to catch fire from the sunset. The hills threw back the rosy evening light. In the valley every tree seemed decked with red rubies and purple amethysts. Every cottage glowed in a halo of light. Every cottage looked like an enchanted palace. The glorious sunset vanished. The cars travelled on through the darkness. I had a short time before seen the splendid blaze of color. It still seemed to burn before my eyes.

Describe, after Miss Murray, a Canadian Autumn.

VIII.—TO AUTUMN.

KEATS.

John Keats [1795-1820], an English poet, was born in London, where, while yet a minor, he met Leigh Hunt, Hazlitt, and other English men of letters. Associating with these writers, he was drawn into literature, though, like a bird, song was natural to him, and he poured out his life in verse that was dainty in phrase and delicious in melody. *Endymion*, a poetical romance which he published in 1818, was attacked by the reviewers, whose savage criticism, it is said, hastened the author's death. His *Eve of St. Agnes*, *Hyperion*, and his odes *To Autumn*, and *To a Nightingale*, have won for Keats a foremost place in English poetry. There are few writers who rival him in splendor of imagery or in richness of diction. He died of consumption at Rome, and was buried in the Protestant Cemetery, close by the grave of Shelley.

I. Season of mists and mellow fruitfulness,

Close bosom-friend of the maturing sun ;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eaves run ;

Notice the exceeding beauty and expressiveness of the language of this poem, especially of l. 6, st. 1; ll. 4-6, and 11, of st. 2; and ll. 3 and 4, st. 3. Note that Autumn is personified throughout.

I. Season of mists. Great Britain has not the clear, fine autumn weather of Canada. mellow. Mellowness, the mark of ripeness in well-known fruits, is

here poetically attributed to all ripe productions of the field.

Close—sun. We say that bosom friends "are always together;" so autumn is always present (*i.e.*, it is autumn), when the sun brings fruits of all kinds to maturity.

Conspiring. As if autumn and the sun planned to do all the good possible.

To bend with apples the mossed cottage-trees,
 And fill all fruit with ripeness to the core ;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel ; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease,
 For Summer has o'erbrimmed their clammy cells.

2. Who hath not seen thee oft amid thy store ?
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind ;
 Or on a half-reaped furrow sound asleep,
 Drowsed with the fume of poppies, while thy hook
 Spares the next swath and all its twined flowers :
 And sometimes like a gleaner thou dost keep
 Steady thy laden head across a brook ;
 Or by a cider-press, with patient look,
 Thou watchest the last oozy hours by hours.
3. Where are the songs of Spring ? Ay, where are they ?
 Think not of them, thou hast thy music too—
 While barred clouds bloom the soft-dying day,
 And touch the stubble-plains with rosy hue ;

2. Note these autumn sights: the "careless" heap of grain with the flying chaff, the half-reaped field with the scattered bunches of poppies, the gleaner, and the cider-press bursting with cider, —England's wine.

3. **Spring.** Why written with a capital ? Autumn has its joys as well as spring, though of a graver kind. Cp. "The Sky-Lark," stanza 18, l. 5.

While—hue. The bright sunshine and the fresh green of Spring

give promise of the future; the reaped fields under the autumn sun, tell of promise fulfilled, and thus have a beauty of their own. **full-grown lambs.** No longer the "sportive lambs" of spring.

wailful choir. Referring to the somewhat sharp sound produced by the wings of a flock of these "small gnats."

And gathering, etc. In autumn, swallows collect in great flocks before setting off for other lands.

Then in a wailful choir the small gnats mourn
 Among the river salallows, borne aloft
 Or sinking as the light wind lives or dies ;
 And full-grown lambs loud bleat from hilly bourn ;
 Hedge-crickets sing ; and now with treble soft
 The redbreast whistles from a garden croft ;
 And gathering swallows twitter in the skies.

maturing; ripening.

gourd; a large fleshy fruit, such as the melon.

winnowing; blowing gently backwards and forwards, as in fanning.


fume; a vapor or gaseous matter emitted from a body.

oozings; the soft flow of a fluid through pores or small openings.

born; a limit; "hilly born" = "distant hills."

sallow; a species of willow.

croft; a small field adjoining a garden or dwelling house.

 Memorize this poem.

IX.—SONG FOR CANADA.

SANGSTER.

Charles Sangster [1822—], a native poet, and one of the most noted of the choristers of the woods and streams of Canada, was born at Kingston, and passed his early years in an office in the Ordnance Department; but later on he became connected with journalism. In 1867 he entered the Civil Service at Ottawa, of which city he has since been a resident. He has published two volumes of collected verse, entitled respectively, *The St. Lawrence and the Saguenay* and *Hesperus, and other Poems*. A few of these are lyrical, but they deal chiefly with descriptive and historical themes. Mr. Sangster's compositions breathe an ardent patriotism, and evince true poetic feeling.

1. Sons of the race whose sires
 Aroused the martial flame
 That filled with smiles
 The triune Isles,
 Through all their heights of fame!



Halifax



On the Ottawa



Madoc Gold-mines



With hearts as brave as theirs,
With hopes as strong and high,
We'll ne'er disgrace
The honored race
Whose deeds can never die.

2. Our lakes are deep and wide,
Our fields and forests broad;
With cheerful air
We'll speed the share,
And break the fruitful sod;
Till blest with rural peace,
Proud of our rustic toil,
On hill and plain
True kings we'll reign,
The victors of the soil.

3. Health smiles with rosy face
Amid our sunny dales,
And torrents strong
Fling hymn and song
Through all the mossy vales;
Our sons are sturdy men,
Our daughters fond and fair;
A thousand isles
Where Plenty smiles,
Make glad the brow of Care.

4. And if in future years
One wretch should turn and fly,
Let weeping Fame
Blot out his name
From Freedom's hallowed sky;

Or should our sons e'er prove
 A coward, traitor race,—
 Just Heaven! frown
 In thunder down,
 T' avenge the foul disgrace.

triune; three in one.

share; a ploughshare.

X.—A MINNOW AMONG THE TRITONS.

F. ANSTEY.

The Mr. Paul Bultitude of the following selection from *Vice Versa*, one of the most humorous productions of recent times, is a nervous, fidgety person who cannot understand his own children. Their society was to him simply a nuisance, and from the day the holidays began he pined and yearned to be released from it. During a conversation between him and his son, Dick, when the latter was about to return to school after the Christmas vacation, Mr. Bultitude, provoked by Dick's dislike for Dr. Grimstone's somewhat disagreeable institution, delivered a short homily on the advantages of school. "Perhaps you will believe me," he said impressively, "when I tell you that, old as I am, and much as you envy me, I only wish at this very moment, I could be a boy again, like you. Going back to school wouldn't make me unhappy, I can tell you." Unhappily for Mr. B. he had in his hand as he spoke, an Indian talisman, called a Barudâ stone, the possessor of which could obtain any one thing he desired. On expressing this wish, Mr. B. turned into his son, and subsequently Dick turned into his father; both father and son, however, although they exchanged bodies, retained their own feelings and nature. Mr. Paul was now forced to take Dick's place and go to school, while the son, much to his joy, had all his father's privileges. After a fortnight's residence at Dr. Grimstone's, Paul managed to return home and become himself again, having meanwhile learned to sympathize with his children's joys and sorrows. The following selection depicts Mr. B.'s conduct in the train as he was returning to school in Dr. Grimstone's charge. Convinced that unless he exerted himself his identity with his son would never be questioned, he resolved that, however his face and figure might belie him, nothing in his speech or conduct would encourage the mistake.

hom' i ly	un pre' ce dent ed (<i>press</i>)	de vel' op
tal' is man	le' o nine	lan' guor (<i>lang gwor</i>)
de co' rous	ec cen tric' i ty (<i>triss</i>)	Æs' chy lus (<i>ces ky</i>)

1. For some time after they were fairly started, Dr. Grimstone read his evening paper with an air of impartial

but severe criticism, and Mr. Bultitude, as he sat opposite him next to the window, found himself overwhelmed with a new and very unpleasant timidity. He knew that, if he would free himself, this utterly unreasonable feeling must be wrestled with and overcome; that now, if ever, was the time to assert himself, and prove that he was anything but the raw youth he was conscious of appearing. He had merely to speak and act, too, in his ordinary, everyday manner; to forget as far as possible the change that had affected his outer man, which was not so very difficult to do after all—and yet his heart sank lower and lower as each fresh telegraph post flitted past.

“I will let him speak first,” he thought; “then I shall be able to feel my way.” But there was more fear than caution in the resolve.

2. At last, however, the doctor laid down his paper, and, looking round with a glance of proprietorship on his pupils, who had relapsed into a decorous and gloomy silence, observed: “Well, boys, you have had an unusually protracted vacation this time—owing to the unprecedented severity of the weather. We must try to make up for it by the zest and ardor with which we pursue our studies during the term. I intend to reduce the Easter holidays a week by way of compensation.”

3. This announcement (which by no means relieved the general depression—the boys receiving it with a sickly interest) was good news to Paul, and even had the effect of making him forget his position for the time.

“I’m uncommonly glad to hear it, Dr. Grimstone,” he said heartily; “that’s as it should be. Boys have too many holidays as it is. It’s no joke, I can assure you, to have a great, idle boy hanging about the place eating his empty head off.”

2. Note that the Doctor, like many other pompous men, is fond of big words.

4. A burglar enlarging upon the sanctity of the law of property, or a sheep urging the necessity for butcher's meat, could hardly have produced a greater sensation. Every boy was roused from his languor to stare and wonder at these traitorous sentiments, which from the mouth of any but a known and tried companion, would have roused bitter hostility and contempt. As it was, their wonder became a rapturous admiration, and they waited for the situation to develop with a fearful and secret joy.

5. It was some time before the doctor quite recovered himself; then he said with a grim smile: "This is indeed finding *Saul* among the prophets; your sentiments, if sincere, Bultitude—I repeat, if sincere—are very creditable. But I am obliged to look upon them with suspicion." Then, as if to dismiss a doubtful subject, he inquired generally, "And how have you all been spending your holidays, eh?"

6. There was no attempt to answer this question, it being felt probably that it was, like the conventional "How do you do?" one to which an answer is neither desired nor expected, especially as he continued almost immediately: "I took my boy Tom up to town the week before Christmas to see the representation of the '*Agamemnon*' at St. George's Hall. The '*Agamemnon*,' as most of you are doubtless aware, is a drama by *Æschylus*, a Greek poet of established reputation. I was much pleased by the intelligent appreciation Tom showed during the performance. He distinctly recognized several words from his Greek Grammar in the course of the dialogue."

7. No one seemed capable of responding except Mr.

5. **Saul—prophets.** That is something wholly unlooked for. See I. Samuel xix. 24.

6. **established reputation.** The Doctor wants the boys to know that he would not take his

son to every dramatic entertainment.

7. **dashed—breach.** A metaphor taken from what the defenders often do when a breach has been made by the enemy in the wall of a fort.

Bultitude, who dashed into the breach with an almost pathetic effort to maintain his accustomed stiffness.

"I may be old-fashioned," he said—"very likely I am; but I, ah, decidedly disapprove of taking children to dramatic exhibitions of any kind. It unsettles them, sir—unsettles them."

8. Dr. Grimstone made no answer, but he put a hand on each knee, and glared with pursed lips and a leonine bristle of the beard at his youthful critic for some moments, after which he returned to his newspaper with a short ominous cough.

"I have offended him now," thought Paul. "I must be more careful what I say. But I'll get him into conversation again presently."

9. By-and-by the open window gave him his opportunity. "I'm sorry to inconvenience you, Dr. Grimstone," he said, with the air of an old gentleman used to having his way in these matters, "but I positively must ask you either to allow me to have this window up or to change places with you. The night air, sir, at this time of the year is fatal, my doctor tells me, simply fatal to a man of my constitution."

The doctor pulled up the window with a frown, and yet a somewhat puzzled expression. "I warn you, Bultitude," he said, "you are acting very imprudently."

"So I am," thought Paul, "so I am. Good of him to remind me. I must keep it up before all these boys. This unpleasant business mustn't get about. I'll hold my tongue till we get in. Then, I daresay, Grimstone will see me off by the next train up, if there is one, and lend me enough for a bed at an hotel for the night."

10. And he leaned back in his seat in a much easier frame of mind; it was annoying, of course, to have been

9. So I am—about. Paul supposes the Doctor has seen through his disguise, and is warning him

to be careful lest the boys see through it too.

turned out of his warm dining-room, and sent on a fool's errand like this; but still, if nothing worse came of it, he could put up with the temporary inconvenience; and it was a great relief to be spared the necessity of an explanation.

homily; a plain, familiar sermon.	ardor; warm interest.
talisman; a charm.	compensation; that which is given to make good a loss or defect; amends.
belie; to represent falsely.	develop; to unfold.
criticism; judgment of the merits or defects of anything.	drama; (see Introduction).
decorous; becoming, seemly.	leonine; lion-like.
relapse; to fall back.	ominous; threatening.
zest; keen enjoyment.	

Æschylus. A celebrated Greek dramatic poet who lived B.C. 525-456. He was regarded by his countrymen, the Athenians, as the father of tragedy.

I. Dictation, par. 2, 3, and 4; analysis and parsing, the second sentence of par. 4.

II. Express, when possible, the meaning of the following by using the possessive case:—This crown belongs to the Queen of England. This farm belongs to John, Peter, and Richard. The overcoats of the workmen were stolen. I have had with him an intercourse of six years. The day of judgment. The power of truth. The nests of the crows were destroyed by the boys. The estates of John, Peter, and Richard are for sale. We admire the genius of Scott, the novelist. The son of the sister of the wife of Silas. Reilly sells shoes for misses and ladies. For the sake of righteousness. A reward of ten dollars is offered. I have the worth of my money. For the sake of conscience. In spite of the opposition of such a man as Jones. The day of the Lord.

III. Analyze opposite, timidity, protracted, vacation, unprecedented, depression, sanctity, hostility, rapturous, admiration, creditable, responding, temporary, inconvenience.

IV. Reproduce this lesson under the following

PARAGRAPH HEADS:—Mr. Bultitude's character. How he and his son exchanged places. What Mr. B. made up his mind to do. Mr. B. and the Easter vacation. What Dr. Grimstone and his other pupils thought of Mr. B.'s remarks. Mr. B. rebukes Dr. G. for taking his son to a dramatic exhibition. He wishes the window closed.

Tired Nature's sweet restorer, balmy Sleep!
 He, like the world, his ready visit pays
 Where Fortune smiles; the wretched he forsakes;
 Swift on his downy pinions flies from woe,
 And lights on lids unsullied with a tear.—*Young.*

XI.—A MINNOW AMONG THE TRITONS.

(Concluded.)

piqued' (*peekd*)
toi' lettres

burlesqu' ing
al leged' (*lejd*)

1. The other boys watched Mr. Bultitude furtively with growing admiration, which expressed itself in subdued whispers, varied by little gurgles and "squirks" of laughter; they tried to catch his eye and stimulate him to further feats of audacity, but Mr. Bultitude, of course, repulsed all such overtures with a coldness and severity which at once baffled and piqued them.

2. At last his eccentricity took a shape which considerably lessened their enthusiasm. Kiffin, the new boy, occupied the seat next to Paul; he was a nervous-looking little fellow, with a pale face and big, pathetic, brown eyes like a seal's, and his dress bore plain evidence of a mother's careful supervision, having all the uncreased trimness and specklessness rarely to be observed except in the toilettes of the waxen prodigies in a shop-window.

3. It happened that, as he lay back watching the sickly yellow dregs of oil surging dismally to and fro with the motion in the lamp overhead, or the black, indistinct forms flitting past through the misty blue outside, the pathos of his situation became all at once too much for him. As he thought of the home he had left an hour or two ago, which now seemed so shadowy, so inaccessible and remote, his eyes began to smart and sting, and his chest to heave ominously, until he felt it necessary to do something to give a partial vent to his emotions, and prevent a public and disgraceful exhibition of grief. Unhappily for him he found his safety-valve in a series of suppressed but distinctly audible sniffs.

4. Mr. Bultitude bore this for some time with no other protest than an occasional indignant bounce or a lowering

frown in the offender's direction, but at last his nerves, strung already to a high pitch by all he had undergone, could stand it no longer.

"Dr. Grimstone," he said, with polite determination, "I'm not a man to complain without good reason, but really I must ask you to interfere. Will you tell this boy here, on my right, either to control his feelings or to cry into his pocket-handkerchief, like an ordinary human being. A good honest bellow I can understand, but this abominable whiffing and sniffing, sir, I will not put up with. It's nothing less than unnatural in a boy of that size."

"Kiffin," said the doctor, "are you crying?"

"N—no, sir," faltered Kiffin; "I—I think I must have caught cold, sir."

5. "I hope you are telling me the truth, because I should be sorry to believe you were beginning your new life in a spirit of captiousness and rebellion. I'll have no mutineers in my camp. I'll establish a spirit of trustful happiness and unmurmuring content in this school, if I have to flog every boy in it as long as I can stand over him! As for you, Richard Bultitude, I have no words to express my pain and disgust at the heartless irreverence with which you persist in mimicking and burlesquing a fond and excellent parent. Unless, I perceive, sir, in a very short time, a due sense of your error and a lively repentance, my disapproval will take a very practical form."

6. Mr. Bultitude fell back into his seat with a gasp. It was hard to be accused of caricaturing one's own self, particularly when conscious of entire innocence in that respect, but even this was slight in comparison with the discovery that he had been so blindly deceiving himself!

The doctor evidently had failed to penetrate his disguise, and the dreaded scene of elaborate explanation must be gone through after all.

The boys (with the exception of Kiffin) still found exquisite enjoyment in this extraordinary and original

exhibition, and waited eagerly for further experiments on the doctor's patience.

7. They were soon gratified. If there was one thing Paul detested more than another, it was the smell of peppermint—no less than three office boys had been discharged by him because, as he alleged, they made the clerk's room reek with it—and now the subtle, searching odor of the hated confection was gradually stealing into the apartment and influencing its atmosphere.

He looked at Coggs, who sat on the seat opposite to him, and saw his cheeks and lips moving in slow and appreciative absorption of something. Coggs was clearly the culprit.

8. "Do you encourage your boys to make common nuisances of themselves in a public place, may I ask, Dr. Grimstone?" he inquired, fuming.

"Some scarcely seem to require encouragement, Bultitude," said the doctor, pointedly; "what is the matter now?"

"If he takes it medicinally," said Paul, "he should choose some other time and place to treat his complaint. If he has a depraved liking for the villainous stuff, for goodness' sake make him refrain from it on occasions when it is a serious annoyance to others!"

"Will you explain? Whom and what are you talking about?"

9. "That boy opposite," said Paul, pointing the finger of denunciation at the astonished Coggs; "he's sucking an abominable peppermint lozenge strong enough to throw the train off the rails!"

"Is what Bultitude tells me true, Coggs?" demanded the doctor, in an awful voice.

Coggs, after making several attempts to bolt the offending lozenge, and turning scarlet meanwhile with confusion and coughing, stammered huskily something to the effect that he had "bought the lozenges at a chemist's," which

he seemed to consider, for some reason, a mitigating circumstance.

"Have you any more of this pernicious stuff about you?" said the doctor.

10. Very slowly and reluctantly, Coggs brought out of one pocket after another three or four neat little white packets, made up with that lavish expenditure of time, string, and sealing-wax, by which the struggling chemist seeks to reconcile the public mind to a charge of two hundred and fifty per cent. on cost price, and handed them to Dr. Grimstone, who solemnly unfastened them, one by one, glanced at their contents with infinite disgust, and flung them out of the window.

11. Then he turned to Paul with a look of more favor than he had yet shown him. "Bultitude," he said, "I am obliged to you. A severe cold in the head has rendered me incapable of detecting this insidious act of insubordination and self-indulgence, on which I shall have more to say on another occasion. Your moral courage and promptness in denouncing the evil thing are much to your credit."

12. "Not at all," said Paul, "not at all, my dear sir. I mentioned it because I, ah, happen to be peculiarly sensitive on that subject, and—" Here he broke off with a sharp yell, and began to rub his ankle. "One of these young savages has just given me a severe kick; it's that fellow over there, with the blue necktie. I have given him no provocation, and he attacks me in this brutal manner, sir; I appeal to you for protection!"

13. "So, Coker" (Coker wore a blue necktie), said the doctor, "you emulate the wild ass in more qualities than those of stupidity and stubbornness, do you? You lash out with your hind legs at an inoffensive school-fellow with all the viciousness of a kangaroo, eh? Write out all you find in Buffon's Natural History upon those two animals a dozen times, and bring it to me by to-morrow

evening. If I am to stable wild asses, sir, they shall be broken in!"

14. Six pairs of sulky, glowering eyes were fixed upon the unconscious Paul for the rest of the journey; indignant protests and dark vows of vengeance were muttered under cover of the friendly roar and rattle of tunnels. But the object of them heard nothing; his composure returned once more in the sunshine of Dr. Grimstone's approbation.

furtively; stealthily.

piqued; provoked to resentment.

toilettes; personal attire.

prodigies; astonishing things.

captiousness; fault-finding.

burlesquing; turning into ridicule.

depraved; vicious.

mitigating; rendering less wrong or less hurtful.

pernicious; injurious in the highest degree.

insubordination; disobedience to authority.

sensitive; acutely alive to impressions.

emulate; strive to equal or excel.

A Minnow among the Tritons. Minnows are small fish; and Triton was a fabled sea-god, the trumpeter of Neptune, the king of the sea. In one of his plays Shakespeare speaks of a leader of the Roman Commons as being a "Triton of the minnows." What is meant by entitling this lesson "A Minnow among the Tritons"?

I. Form words by adding prefixes or suffixes to the stems of the following Latin root words, and give the meaning of the words thus formed:—*capio*, *credo*, *duco*, *facio*, *finis*, *hostilis*, *mitto*, *primus*, *spero*, and *scribo*.

II. Supply, in the following, appropriate verbs in the present tense:—
The council a chairman. The nation in rebellion. This
people a keen perception of the importance of preparation. The
people representatives. None of the inmates in the house.
There a great number of inhabitants. King, Lords, and Com-
mons a good form of Government. Every one of those eggs
bad. Why dust and ashes proud? Alms given. The
eaves of the house too low. The news true. Riches
unequally divided. Great pains taken. The summons
issued.

III. Expand into a paragraph:—The boys' admiration for Mr. Bultitude was increasing. They watched him eagerly. They expressed their admiration in subdued whispers, occasionally breaking into low laughter. Wishing to stimulate Mr. B. to further acts of audacity, they tried to catch his eye. He repulsed these attempts coldly and severely. The boys could not understand his conduct.

Expand into a composition the following

PARAGRAPH HEADS:—How Bultitude got Kiffin into trouble. How Dr. Grimstone rebuked Bultitude. Coggs and the peppermint lozenges. Coker's conduct.

XII.—DICK O' THE DIAMOND.

THORNBURY.

George Walter Thornbury [1828-1876], an English journalist and art critic. His writings embrace a *Life of Turner*, one or two books of travel, a work of an antiquarian character on London, a collection of *Legendary and Historical Ballads*, and a volume entitled *Songs of the Cavaliers and Roundheads*.

sap' phires (*saf firs or fires*)
le' gend

er' rant ry
scutch' eon (*un*)

1. The lad with the bonny blue feather,
That bore away jewel and ring;
That struck down Sir Walter de Tracey,
Before the proud eyes of the king.
Tawny-yellow his doublet of satin,
His hat was looped up with a stone,
His scarf was a flutter of crimson,
As he leaped like a prince on his roan.
2. The heralds their trumpets of silver
Blew loud at the multitude's shout;
I saw the brave charger curvetting,
As Richard wound prancing about.
But silent they grew when Sir Tracey
(A gold mine could scarce glitter more)
Galloped into the lists, cold and sullen,
Fool! eyeing the jewels he wore.

1. lad. Give grammatical relation. tended for prizes rather than for honor. king. Henry VIII.

That bore — ring. In some tournaments the champions con- 2. Fool! What emotion causes this exclamation?

ELOCUTIONARY.—Stanza 1. Read in a brisk, lively, narrative tone. Pause after "Tawny-yellow," "scarf," and "prince." Group "was — crimson." What inflection is there on "prince" and "roan"?

2. Read 1. 2 with loud force; 1. 5 in a lower tone. Fool! Tone of contempt.



KNIGHTHOOD.

3. There were diamonds on hat and on feather ;
 Diamonds from crest unto heel ;
 Collars of diamonds and sapphires,
 Hiding the iron and steel.
 His housings were silver and purple,
 All blazoned with legend and crest ;
 But seamed by the sword of no battle,
 For Sir Walter de Tracey loved rest.
4. The lad with the bonny blue feather
 Was a page, and a gentleman born ;
 But Sir Walter, a Knight of the Garter,
 Curled his thin lip in anger and scorn.
 Shall he, who the lion at Bullen
 Helped trample the tall *fleur-de-lys*,
 Compete for the prize of the jewel
 With such a mere stripling as this.
5. "No, no!" cried the crowd of his varlets,
 Waving with yellow and gold,
 All shaking their colors and ribbons,
 And tossing their banner's fringed fold.
 To heighten the insolent clamor,
 The drummers beginning to beat,
 Bid the trumpet sound quick for the mounting ;
 Never sound to my ear was so sweet.

3. Wealthy nobles often had very costly armor. noble house. tall. Indicating that France was a powerful country.

4. gentleman. Belonging to a

3. Notice the emphasis on "blazoned," and "seamed." Pause after "Tracey" and "loved."

4. Shall he—as this. Tone of contempt.

5. No, no! Loud shouting tone.

6. For the varlets were flocking round Richard,
 To hurry him down from his seat ;
 I saw him look fierce at the rabble,
 Disdaining to back or retreat.
 That moment the drums and the trumpets
 Made all the proud ears of them ring,
 As slowly, his cheek flushed with anger,
 Rode into the tilt-yard the king.
7. Pale grew the lips of the vassals,
 Sir Tracey turned color and frowned ;
 But the people, with scorn of oppression,
 Hissed, and the hisses flew round.
 Then the king waved his hand as for silence,
 Stamped loud on the step of his throne,
 And bade the two rivals together
 Dismount, and their errors disown.
8. " Ah ! this page is a rival for any,
 And fit to break lance with his king ;
 Let the gallants first meet in the tourney,
 And afterwards ride for the ring."
 Dick stood at the feet of the monarch,
 And bowed till his plume swept the ground ;
 Then, clapping on helmet and feather,
 Rode into the lists with a bound.
9. Sir Walter was silently waiting ;
 He shone like a statue of gold ;
 Blue heads of big pearls, like a netting,
 Fell over his housing's red fold.

6. flushed with anger. At what? 8. break lance. Have a trial of skill in the tourney.

6. Fast time in first two lines. Why? Pause after "moment." Slow time in the last two lines. 7. Prolong the sound of "Hissed" and "wave." Pause after "rivals," and connect "together" with the next line. 8. The king speaks in a tone of dignity. Fast time in the last two lines.

On his helmet a weathercock glittered—
 A device of his errantry showing—
 To prove he was ready to ride
 Any way that the wind might be blowing.

10. Dick lifted his eyes up and smiled ;
 Oh, it brought the hot blood to my cheek !
 I could see from his lips he was praying
 That God would look down on the weak.
 He seemed to be grown to his saddle—
 I felt my brain tremble and reel ;
 He moved like a fire-ruling spirit,
 Blazing from helmet to heel.

11. The king gave the sign, and the trumpet
 Seemed to madden the horses, and drive
 Them fast as the leaves in a tempest,
 With a shock that tough iron would rive.
 Both lances flew up, and the shivers
 Leaped over the banners and flags,
 As the champions, reining their chargers,
 Sat holding the quivering jags.

12. " Fresh lances ! " God's blessing on Dickey !
 A blast, and in flashes they go ;
 Well broken again on his scutcheon—
 Again the wood snaps with a blow.

9. **A device** — showing. An emblem (crest) indicating De Tracey's changeful disposition, knights-errant being those who had no fixed home. **Any—blowing.** That is, he had no fixed principles, but would change whenever it suited him.

10. **He moved—heel.** See st. 1, ll. 5-7. **fire-ruling spirit.** It was a belief in olden times that fire, winds, storms, etc. were ruled by spirits.

12. **Wellbroken** — **scutcheon.** Supply and account for the ellipsis.

11. Animated narration. 12. **Fresh lances !** Tone of command.

Alas for Sir Walter de Tracey!
 His spear has flown out of his hand,
 While over his bright gilded crupper,
 He stretches his length on the sand.

13. One start, he is up in a moment,
 His sword waves, a torch in his grasp;
 Dick leaps from his foam-covered charger,
 And springs with a clash to his clasp.
 Sir Walter is shorn of his splendor;
 His weathercock beaten to dust;
 His armor has lost all its glitter,
 And is dented with hammer and thrust.
14. He reels, and Dick presses him sorely,
 And smites him as smiths do a forge;
 He reels like an axe-stricken cedar;
 He falls—yea, by God and St. George!
 Then, oh! for the clamor and cheering
 That rang through the circling ring,
 As Dick, his blue feather gay blowing,
 Knelt down at the foot of the king!
15. Then the king took the brightest of diamonds
 That shone on his finger that day;
 He gave it to bonny blue feather,
 And made him the Baron of Bray.
 Then the varlets bore off their Sir Walter,
 The jewels beat out of his chains,
 His armor all battered and dusty,
 With less of proud blood in his veins.

13. torch. A metaphor, from its flashing in the sun.

for a piece of iron that is being forged or beaten on the anvil. yea —St. George! See st. 10, ll. 3 and 4.

14. a forge. Used figuratively

14. Prolong the sound of "reels." Is "reels" in l. 3 emphatic? yea, by God and St. George! Exulting tone.

16. Then they caught his mad, froth-covered charger,
 That had torn off its housings of pearl;
 They gathered up ribbons and feathers,
 And downcast his banner they furl.
 I was still looking down on the bearers,
 When Dick o' the Diamond sprang in,
 And, without a good-morrow or greeting,
 He kissed me from brow unto chin.

herald; an officer whose duty it was to carry messages and make proclamations.

sapphires; precious gems of various shades of blue.

legend; a motto.

housings; ornamental coverings for horses.

varlets; servants or attendants on knights; generally a term of contempt.

tilt-yard; the space in which the tournament or battle between the knights took place.

device; emblem borne on a shield, by which the bearer is known.

errantry; employment of a knight who wanders in search of adventures.

champion; properly, one who undertakes the cause of another in single combat; here, a combatant.

jags; broken ends.

scutcheon; a shield on which the family coat-of-arms is emblazoned.

furl; to roll up.

4. **Knight of the Garter**. Edward III. instituted a new order of knighthood called Knights of the Garter; the sign of the order was a garter worn by the knights. It is now merely a title of honor. **lion**. The lion is emblematic of England. **Bullen**. Boulogne. Henry VII. besieged it in 1492. **fleur-de-lis**. See "Jacques Cartier," page 67.

14. **St. George** is the patron saint of England.

I. Distinguish between proud, haughty, and *conceited*; insolent, impudent, and *uncivil*; oppression, cruelty, and *tyranny*.

II. Add the suffixes *ing*, *ence*, *er*, and *ous* to the following words, and give the meanings of the derivatives:—benefit, peril, infer, poison, rebel, level, allot, befit, ruin, sink, suffer, and cancel.

III. Reproduce in prose the story of "Dick o' the Diamond."

The gods are just, and of our pleasant vices
 Make instruments to plague us.

—*Shakespeare*.

XIII.—THE SOIL WE CULTIVATE.

WILLIAM JOHNSTON, B.A.,

Late President of the Ontario Agricultural College.

in gre' di ents
pre pon' der ance
cal ca' re ous

e rad' i ca ted
ren ov a' tion
pe ri od' i cal ly

gu an' o
ap' a tite
ni' trate

1. The surface of the earth is covered with what is called soil. This consists of finely divided particles of rock mixed with organic matter. To the depth of from six to fifteen inches the soil is properly known as surface-soil; below that depth, as sub-soil; but generally in speaking of soils the former alone is meant. The organic matter comes chiefly from the decay of plants, and forms but a small proportion of the soil. The mineral constituents have been separated from the parent rock by the long-continued action of the atmosphere, frost, water, rivers, oceans, ice, volcanoes, and vegetation; and these particles when thus separated are commonly known as sand, clay, lime, gravel, and stones. The constituents of the soil may, therefore, be said to be:—sand, clay, lime, mineral fragments, and vegetable matter. Not one of these five ingredients will by itself support plant-life: it requires the union of two or more of them to make a fertile soil.

2. Soils derive their names from the preponderance in them of some one of the five ingredients already mentioned, and are hence called clayey, sandy, gravelly, limey, or calcareous, and vegetable or peaty soils. Where the vegetable matter is abundant, and the clay, sand, lime or gravel pretty evenly distributed, the soil is called a loam. Soils may, therefore, be divided into the following nine classes:—clay soil, clay loam; sandy soil, sandy loam; calcareous soil, calcareous loam; gravelly soil, gravelly loam; and peaty soil.

3. Clay soil contains from seven to nine per cent. of

clay; and clay loam, from five to seven per cent.: sandy soil contains from seven to nine per cent. of sand; and sandy loam from five to seven per cent. In calcareous soils and loams, lime forms more than one-fifth of the whole. Such soils are not common, though lime is a frequent ingredient in the other kinds just mentioned. Peaty soils are composed almost wholly of vegetable matter.

4. After the soil has been reclaimed from a state of nature, which in most cases is done by clearing, stumping, surface-draining, and other operations, its improvement becomes a matter of urgent importance. This is accomplished, and the physical properties of soils are greatly modified, in the first place, by the processes of ordinary cultivation; in the second, by under-drainage; in the third, by sub-soil and trench ploughing; and in the fourth, by claying, marling, liming, and mixing.

5. Ordinary cultivation consists of the tillage operations of ploughing, harrowing, cultivating, and rolling, by means of which weeds are eradicated, and the soil pulverized and made into a proper seed-bed. Under-drainage improves the land by deepening the surface-soil, speedily removing all excess of water and rain, freeing the sub-soil from noxious ingredients, rendering it more friable, and allowing the air, moisture, and plant-roots to penetrate it more readily. It gives an earlier and more abundant harvest; allows a greater variety of crops, and a better quality of produce; renders tillage operations earlier, easier, and less expensive; makes application of manure more effective; and improves the health of the live stock and of the people on the farm. In sub-soil ploughing, the sub-soil is loosened and pulverized, but left where it is; in trench, and deep ploughing, it is not only stirred and broken up, but mixed with the surface-soil. The fourth method of improvement mentioned consists in mixing different kinds of soil together, or in mixing clay, marl, or lime, with any one kind, as may be necessary.

6. As by constant cropping, every variety of soil will become more or less worn out, it requires its fertility to be renewed. This renovation of soil is assisted by rotation of crops, and by manuring. Each kind of crop takes from the soil the chemical constituents necessary for its growth. Hence, by arranging crops so that different kinds are taken yearly for a series of years from the same field, the soil will retain its fertility for a longer period. Rotation of crops is, therefore, a negative rather than a positive renovation of the soil. Four, five, six and seven years' rotations are common; and some one of these systems should be followed by every farmer.

7. Manures are of two kinds, farmyard and artificial. The former are by far the better, and should be periodically applied in order to return to the soil the ingredients taken from it by the crops. The latter are of many kinds—such as salt, gypsum, bone dust, superphosphates, apatite, guano, lime, marl, nitrate of potash, and nitrate of soda.

8. In order that the soil may become fit for plant food it must be dissolved in water, for plants take nourishment in a liquid form only. But there are many portions of the soil which cannot be dissolved until acted on by such substances as salt, gypsum, or one of the superphosphates. Hence, artificial manures are of two kinds—those which act as direct food to the soil, and those which act as stimulants by dissolving some of the insoluble substances found therein.

organic matter; matter produced by organs; matter of bodies that have had life.

constituents; parts that make up a compound.

ingredients; parts forming a whole.

preponderance; superiority in quantity or weight.

calcareous; containing lime.

pulverized; made fine like dust.

noxious; hurtful.

friable; easily crumbled.

rotation; following in a fixed order.

gypsum; a compound of lime.

superphosphates; substances having much phosphorus in them.

apatite; a phosphate of lime.

guano; a manure brought from the Chenca Islands, off the west coast of South America.

stimulants; substances that excite to action.

I. Analyze constituents, separated, ingredients, support, requires, fertile, contains, composed, eradicated, effective, different, rotation, renovation, dissolved, preponderance. Form other words from the stems of the same root words.

II. Supply appropriate parts of the verbs, lie, lay, rise, raise, fall and fell, in the following:—He found his books on the floor. There let him . I told him to the books on the table, and then go and down. The river six inches. The body must have in the water all night. Men forty trees before breakfast. They endeavored to make them in a heap. Those that had not properly, caused much trouble. He in bed too long. She could not get the bread to .

III. Write full answers to the following examination paper:—

(1) Give an account of the constituents of the soil and explain fully whence they come.

(2) Classify soils and describe the different varieties.

(3) Explain under the following heads how the improvement of the soil is effected:—ordinary cultivation; under-drainage; subsoil and trench-ploughing; claying, marling, liming, and mixing.

(4) Explain fully what is meant by "Rotation of crops."

(5) How may fertility be restored to exhausted soils?

(6) What constitutes the value of artificial manures?

Breathes there the man, with soul so dead,
Who never to himself hath said,

This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,

From wandering on a foreign strand!—
If such there breathe, go, mark him well,
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim;
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonored, and unsung.

—Scott.



XIV.—CANADA AND THE UNITED STATES.

HON. JOSEPH HOWE.

The Hon. Joseph Howe [1804-1873]; a Canadian statesman and journalist, and a notable example of a self-made man, was born near Halifax, Nova Scotia, where he spent a life-time in the service of his country. At the age of thirteen he began his apprenticeship as a printer, and by diligent labor and study soon entered on a career of journalism, wielding immense influence throughout his native province. Having been elected to Parliament in 1836, he was for many years the able and trusted leader of the Liberal party in Nova Scotia, and was once Speaker of the House, and twice Premier of the Province. He early became a zealous advocate of Responsible Government, took an active interest in the commercial and industrial development of Nova Scotia, projected the Intercolonial Railway, and though at first opposed to Confederation, did much to influence public sentiment in its favor, and to consolidate the Union of the Provinces. His writings are voluminous, consisting of speeches, lectures, and addresses on political and commercial topics—all marked by strong common sense, an ardent patriotism, and sometimes by a lofty eloquence. Towards the close of his life he became a member of the Dominion Government, from which he retired to accept the office of Lieut.-Governor of his native province. The following is from a speech delivered at the International Commercial Convention, held at Detroit, on the 14th July, 1865, to consider the advisability of renewing the "Reciprocity Treaty."

sep' ul chre
Ha be as Cor' pus

ju ris pru' dence
Cor te re al' (*kortayrayal*)

1. SIR: We are here to determine how best we can draw together, in the bonds of peace, friendship and commercial

prosperity, the three great branches of the British family. In the presence of this great theme all petty interests should stand rebuked. We are not dealing with the concerns of a City, a Province, or a State, but with the future of our race in all time to come.

2. Why should not these three great branches of the family flourish, under different systems of government, it may be, but forming one grand whole, proud of a common origin and of their advanced civilization? The clover lifts its trefoil leaves to the evening dew, yet they draw their nourishment from a single stem. Thus distinct, and yet united, let us live and flourish.

3. Why should we not? For nearly two thousand years we were one family. Our fathers fought side by side at Hastings, and heard the curfew toll. They fought in the same ranks for the sepulchre of our Saviour. In the earlier and later civil wars, we can wear our white and red roses without a blush, and glory in the principles those conflicts established. Our common ancestors won the great Charter and the Bill of Rights—established free Parliaments, the Habeas Corpus, and Trial by Jury. Our Jurisprudence comes down from Coke and Mansfield to Marshall and Story, rich in knowledge and experience which no man can divide. From Chaucer to Shakespeare our literature is a common inheritance. Tennyson and Longfellow write in one language, which is enriched by the genius developed on either side of the Atlantic. In the great navigators from Cortereal to Hudson, and in all

Explain throughout the historical references.

1. **three—family.** Great Britain, United States, and Canada.

to come. Express by an adjective.

3. **For—family.** The speaker refers only to the length of time the English have occupied Britain;

of course they were “one family” previous to A.D. 450.

we can wear — established. That is, we need not be ashamed of either side; the contests resulted in the establishment of liberty.

write. When this speech was delivered Longfellow was alive.

their "moving accidents by flood and field," we have a common interest.

4. On this side of the sea we have been largely reinforced by the Germans and French, but there is strength in both elements. The Germans gave to us the sovereigns who established our freedom, and they give to you industry, intelligence and thrift; and the French, who have distinguished themselves in arts and arms for centuries, now strengthen the Provinces which the fortune of war decided they could not control.

5. But it may be said we have been divided by two wars. What then? The noble St. Lawrence is split in two places—by Goat Island and Anticosti—but it comes down to us from the same springs in the same mountain sides; its waters sweep together past the Pictured Rocks of Lake Superior, and encircle in their loving embrace the shores of Huron and Michigan. They are divided at Niagara Falls as we were at the Revolutionary War, but they come together again on the peaceful bosom of Ontario. Again they are divided on their passage to the sea; but who thinks of divisions when they lift the keels of commerce, or when, drawn up to heaven, they form the rainbow or the cloud?

6. It is true that in eighty-five years we have had two wars—but what then? Since the last we have had fifty years of peace, and there have been more people killed in a single campaign in the late civil war than there were in the two national wars between this country and Great Britain. The people of the United States hope to draw together the two conflicting elements and make them one people. In that task I wish them God-speed!

4. **The Germans — freedom.** Rather, the House of Hanover obtained the throne of England as a result of the establishment of freedom.

5. **Pictured Rocks.** See "The Story of a Stone," page 42.

6. **"Their—peace."** Explain clearly.

And in the same way I feel that we ought to rule out everything disagreeable in the recollection of our old wars, and unite together as one people for all time to come. I see around the door the flags of the two countries. United as they are there, I would have them draped together, fold within fold, and let

"Their varying tints unite,
And form in heaven's light,
One arch of peace."

Habeas Corpus; a writ to inquire into the cause of a person's imprisonment, with a view to his liberation.

jurisprudence; the science of law.
keels; here, figuratively, for ships.
draped; folded, hanging intertwined.

3. sepulchre of our Saviour. See Thompson's *History of England*, Chap. X., sec. 4 also for *Chaucer*, Chap. XXI., sec. 7; and *Shakespeare*, Chap. XXXII., sec. 10.

Coke, Mansfield. Two eminent English lawyers: the former was Chief Justice in the reign of Jas. I., but was deprived of his position on refusing to "act as a judge should act;" he had maintained among other things that the king had no power to stay the proceedings in a Court of Justice, even when his colleagues begged James's pardon on their knees for ever having held such an opinion. He took an active part in preparing the Bill of Rights in the reign of Charles I. The latter was Chief Justice in the reign of George III.

Marshall and Story. Eminent American writers on constitutional law.

Cortereal. A Portuguese navigator, who made some discoveries on the Labrador coast. From his second voyage thither he never returned, and all efforts to find traces of him proved unavailing.

Hudson. A distinguished navigator after whom Hudson Straits are named, and who made many discoveries in the northern part of the American continent. He lived in the beginning of the seventeenth century.

5. two wars. The War of Independence, and the War of 1812.

6. late civil war. That between the Northern and Southern States, 1861-1865.

I. Analyze commercial, different, ancestors, trefoil, experience, navigator, centuries, inheritance, conflicting, recollection, unite, Revolutionary.

II. Supply the proper pronouns in the following:— did you speak to? We saw it was no other than . It is you mean, not . I took it to be . It could not possibly have been . I do not know I love best. Let each esteem the other better than . It was thought to be . excepted, all were lost. is it for? No one was to blame but . He is the same he has always been.

III. Combine into a paragraph:—The St. Lawrence is split in two places, at Goat Island, and at Anticosti. The two branches come down to us from the same springs in the mountains. Its waters sweep past the shores of Lake Superior. They encircle the shores of Huron

and Michigan. They are divided at Niagara. They come together again on the peaceful bosom of Lake Ontario. The people of the United States and Canada are descended from the same family. We have been divided by two wars. These wars have taken place within eighty-five years. So have the Northern and Southern States had a war. More people were slain in a single campaign of that war than in the two between the Canadians and Americans. The people of the United States hope to draw together the people of the North and that of the South. If that be possible, why should we not forget all past disagreements?

XV.—BEFORE SEDAN.

AUSTIN DOBSON.

Austin Dobson [1840—], one of the modern school of English poets, is clever and ingenious in the construction of verse and possessed of a fine ear for melody, many of his productions being cast in the old French forms of verse. His published poems are entitled respectively *Vignettes in Rhyme and Vers de Société*, and *Proverbs in Porcelain and other Verses*. The volume on *Fielding*, the novelist, in Mr. Morley's "English Men of Letters" series, is from Mr. Dobson's pen.

1. Here, in this leafy place,
 Quiet he lies,
 Cold, with his sightless face
 Turned to the skies;
 'Tis but another dead;
 All you can say is said.

The speakers are not Frenchmen, but all hostile feeling is gone; only human sympathy remains. The pity they first feel turns into bitterness against the authors of the war, passing into tenderness on the discovery of the

child's letter and sorrow for those who still live to suffer.

1. Here—place. As if he had crawled thither to die, with—skies. As if he had died with a prayer on his lips. 'Tis—said. Said in utter helplessness. Cp. st. 2, ll. 2-4.

ELOCUTIONARY.—1. This poem requires pure tone, and gentle force. Why? 'Tis but—dead. Matter-of-fact tone. Do not emphasize "can."

2. Carry his body hence,—
Kings must have slaves ;
Kings climb to eminence
Over men's graves ;
So this man's eye is dim,—
Throw the earth over him.

3. What was the white you touched
There, at his side ?
Paper his hand had clutched
Tight ere he died ;
Message or wish, may be ;
Smooth the folds out, and see.

4. Hardly the worst of us
Here could have smiled !
Only the tremulous
Words of a child—
Prattle, that has for stops
Just a few ruddy drops.

5. Look. She is sad to miss,
Morning and night,
His—her dead father's—kiss ;
Tries to be bright,
Good to mamma, and sweet.
That is all. "Marguerite."

2. **So.** Give the force.

than the mere conclusive death-grasp.

3. **Paper—died.** Note the deep love of the father. Something more is implied in "clutched"

4. Note the touching picture—the child's letter bespattered with the father's blood.

3. Read the question quickly in a tone expressing interest. Read the remainder of the stanza as if answering the question.

4. Connect "tremulous Words."

6. Ah, if beside the dead
 Slumbered the pain!
 Ah, if the hearts that bled
 Slept with the slain!
 If the grief died,—but no,—
 Death will not have it so.

6. It is only the living that suffer, not the dead.

6. Ah—if, etc. Tone of regretful longing.

Sedan. A frontier fortress of France. On July 16th, 1870, France declared war against Prussia. In the ensuing struggle, the latter nation was everywhere victorious, and at Sedan Napoleon III. surrendered on the 2nd of September with an army of nearly 100,000 men. Peace was made February 26th, 1871, France losing Alsace and Lorraine, and paying a large war indemnity to Prussia.

☞ Memorize this poem.

XVI.—THE THOUSAND ISLANDS.

W. A. CROFFUT.

di a bol'ic cor' o nal Na' i ads Pen e' lo pe (*el*)

1. My wandering soul is satisfied:
 I rest where blooming islands ride
 At anchor on the tranquil tide.
2. The sky of summer shines serene,
 And sapphire rivers flow between
 The thousand bosky shields of green.
3. I know the tale the red man sung—
 How, when this Northern land was young
 And by a smiling heaven o'erhung,
4. Its beauty stirred the Arch-fiend's ire,
 Till, burning with insane desire,
 He smote it with a shaft of fire,

1. ride at anchor. The rippling waters give the islands this appearance.

5. And shattered it to fragments. "See!"
He cried with diabolic glee,
"The paradise that mocked at me!
6. 'Tis sunk beneath the wave! No trace
Reminds me of its native grace
And witchery of loveliness."
7. But time repairs the wreck of old,
And veils, with touches manifold,
The shining shards with green and gold.
8. The sad wounds hide in tender moss,
And ferns and lichens creep across
And every ragged scar emboss.
9. The pine its coronal uprears,
And banished beauty reappears
'Neath the caresses of the years.
10. The fairy-land again has grown;
The Huron god has found a throne,
And Manito reclaims his own.
11. And so the summer shines serene,
And sapphire rivers lapse between
The thousand bosky shields of green.
12. And so I drift in silence where
Young Echo, from her granite chair,
Flings music on the mellow air,
13. O'er rock and rush, o'er wave and brake,
Until her phantom carols wake
The voices of the Island Lake.

12. **Echo.** Note the personification. In the ancient mythology, Echo was a beautiful mountain nymph.

14. Beneath my skiff the long grass slides ;
The muskallonge in covert hides,
And pickerel flash their gleaming sides ;
15. And purple vines the Naiads wore,
A-tiptoe on the liquid floor,
Nod welcome to my pulsing oar.
16. The shadow of the waves I see,
Whose silver meshes seem to be
The love-web of Penelope :
17. It shimmers on the yellow sands ;
And, while beneath the weaver's hands
It creeps abroad in throbbing strands,
18. The braided sunbeams softly shift,
And unseen fingers, flashing swift,
Unravel all the golden weft.
19. So, day by day, I drift and dream
Among the Thousand Isles, that seem
The crown and glory of the stream.

16. **Whose—Penelope.** The poet explains his application of the myth in st. 17-18.

bosky ; wooded, shady.
diabolic ; devilish.

shards ; pieces of rock ; properly,
broken pieces of tile.

emboss ; cover with raised orna-
mental work.

coronal ; a crown.

Manito ; the Great Spirit among
the Indians.

lapse ; flow gently, glide.

muskallonge or **maskinonge** ; a
large fish like the pike.

Naiads ; in Classical mythology,
river goddesses.

Penelope ; the wife of the Greek hero, Ulysses. She remained faithful to her husband during the long years of his absence at the siege of Troy, and his subsequent wanderings. Pressed by suitors for her hand, she promised to choose one when she had finished weaving a web on which she was employed. But by night she undid the work she had accomplished during the day.

XVII.—THE LAND OF THE MIDNIGHT SUN.

GILDER.

The following lesson is extracted from "Schwatka's Search," the narrative of a sledging journey in the Arctic regions, undertaken by Lieutenant Schwatka and party in the years 1879-80, in quest of records of Sir John Franklin's ill-starred expedition, fitted out in England over fifty years ago. The narrative is from the pen of W. H. Gilder, second-in-command, who was also engaged in, and wrote an account of, the Search for the *Jeannette*, a missing steamer of a United States Arctic Expedition which met a calamitous fate in the frozen seas to the north of Siberia.

The expedition known as the "Schwatka Search" left New York on the 19th of June, 1878, and wintered on the northern shores of Hudson Bay. In April of the following year, the party made an overland sledge journey, by way of Cockburn Bay to King William's Land (depending entirely for sustenance on the fish and game of the Arctic regions), returning a year afterwards, having traversed some 3,000 miles and passed through terrible hardships. The results of the journey establish beyond a doubt the loss of the Franklin records, while they add materially to our knowledge of the geography of the region traversed, and the natural phenomena of the Arctic world, besides affording many glimpses of the indoor and outdoor life of the Eskimo.

por' tent

ob lique' ly (*leek*)

lu' di crous

au gust'

arc' tic

par' wong

1. It is difficult for one who has not witnessed the phenomenon of the "Midnight Sun" to understand the meaning of this portent. In the temperate zone the sun goes down at night, and we retire to our couches and sleep. In the morning the sun returns, and we arise to the pursuit of our various daily avocations. But in the frigid zone, in the spring, the sun never sets. There is no morning and no night. It is one continuous day for months. One never knows when to sleep. The world seems to be entirely wrong, and man grows nervous and restless. Sleep is driven from his weary eyelids, his appetite fails, and all the disagreeable results of protracted vigils are apparent.

2. Gradually, however, he becomes used to this state of

affairs, devises means to darken his tent, and once more enjoys his hour of rest. In fact, he learns how to take advantage of the new arrangement, and when travelling pursues his journey at night, or when the sun is lowest, because then he finds the frost that hardens the snow a great assistance in sledging. The sun's rays then, falling more obliquely, are less powerful, and he avoids somewhat the evils that beset his pathway at noontime. He is not so much exposed to sunburn or to snow-blindness. It may sound strangely to speak of sunburn in the frigid zone, but perhaps nowhere on the earth is the traveller more annoyed by that great ill. The heat of ordinary exercise compels him to throw back the hood of his fur coat, that the cool evenings and mornings preclude his discarding, and not only his entire face becomes blistered, but especially—if he is fashionable enough to wear his hair thin upon the top of his head—his entire scalp is affected about as severely as if a bucket of scalding water had been poured over his head. This is not an exaggeration.

3. At a later period than that of which I am writing, Lieutenant Schwatka's entire party, while upon a sledge journey from Marble Island to Camp Daly, were so severely burned that not only their faces but their entire heads were swollen to nearly twice their natural size. And a fine-looking party they were. Some had their faces so swollen that their eyes were completely closed upon awakening from sleep. When one could see the others he could not refrain from laughing, so ludicrous was the spectacle. All dignity was lost. Even the august commander of the party was a laughing-stock, and though he knew why they laughed at one another, he could not understand why he should excite such mirth until he saw his face in a mirror. Then, when he tried to smile, he found that his lips were so thoroughly swollen that the effect was entirely lost, and it was impossible to tell whether his expression denoted amusement, anger, or pain. The tor-

ture resulting from these burns was so severe that it was almost impossible to sleep. The fur bedding, which also served the purpose of a pillow, irritated the burns like applying a mustard-plaster to a blister.

4. Then it was that the night was turned into day for the rest of the journey, and during the heat of the day the party were comparatively comfortable in the shelter of their tent. Straw hats would have been the proper style of head-dress, but they had been omitted from the outfit, as was also another very important source of comfort, mosquito nettings. It is in the summer, however, that the necessity for the latter luxury is encountered. Then the sun's rays pour down with all their force upon the devoted head of the traveller, and the reflection from the snow is almost as intense and still more disagreeable. Not satisfied with producing its share of sunburn, it acts upon the eyes in a manner that produces that terrible scourge of the Arctic spring—snow-blindness. Curiously enough, persons who are near-sighted are generally exempt from the evils of snow-blindness, while the malignity of its effect upon those who are far-sighted appears to be directly proportionate to the superior quality of their vision.

5. It might be supposed that in the utter barrenness of the landscape flowers never grow in the Arctic regions. This would be a great mistake. The dweller in that desolate region, after passing a long, weary winter, with nothing for the eye to rest upon but the vast expanse of snow and ice, is in a condition to appreciate, beyond the ability of an inhabitant of warmer climes, the little flowerets that peep up through the snow when the spring sunlight begins to exercise its power upon the white mantle of the earth. In little patches here and there where the dark-colored moss absorbs the warm rays of the sun, the most delicate flowers spring up at once to gladden the eye of the weary traveller. It needs not the technical skill of the botanist to admire these lovely tokens of approaching summer.

Thoughts of home in a warmer and more hospitable climate, fill his heart with joy and longing, as meadows covered with daisies and buttercups spread out before him, while he stands upon the crest of a granite hill that knows no footstep save the tread of the stately musk-ox or the antlered reindeer, and whose caverns echo to no sound save the howling of the wolves or the discordant cawing of the raven. He is a boy again; he involuntarily plucks the feathery dandelion, and seeks the time of day by blowing the puffy fringe from its stem; or tests the faith of a fair one who is dearer to him than ever in this hour of separation, by picking the leaves from the yellow-hearted daisy.

6. Tiny little violets, set in a background of black or dark-green moss adorn the hill-sides, and many flowers unknown to warmer zones come bravely forth to flourish for a few weeks only, and wither in the August winds. Very few of the flowers, so refreshing and charming to the eye, have any perfume. Nearly all smell of the dank moss that forms their bed. As soon as the snow leaves the ground, the hill-sides in many localities are covered with the vine that bears a small black berry (called by the natives *parwong*) in appearance, though not in flavor, like the huckleberry. It has a pungent spicy tartness that is very acceptable after a long diet of meat alone; and the natives, when they find these vines, stop every other pursuit for the blissful one of cramming their stomachs with the fruit. This is kept up, if the supply only lasts long enough, until they have made themselves thoroughly sick by their hoggishness. The craving for some sort of vegetable diet is irresistible, and with true Inuit improvidence they indulge it, careless of consequences. But the days of the buttercup and the daisy, and of the butterfly and mosquito are few. With the winter comes the all-prevading snow, and the keen, bracing north-west wind, the rosy cheek, and the frozen nose; but with it comes also rugged health and a steady diet of walrus meat.

phenomenon; an appearance, the cause of which is not immediately known.

portent; a sign of coming calamity.

avocations; employments.

protracted vigils; lengthened periods of wakefulness.

devises; plans.

obliquely; in a slanting direction.
discarding; casting off.

ludicrous; exciting laughter or mirth.

august; inspiring awe.

malignity; hurtful influence.

dank; very moist.

pungent; having a sharp taste.

3. Marble Island. An island close to Chesterfield Inlet, on the northern shores of Hudson Bay.

Camp Daly. Winter quarters of the Schwatka Search Party, on the main land, some little distance to the north-east of Chesterfield Inlet. From it the expedition set out for King William's Land.

5. musk-ox. A small species of the ox family, having thick, shaggy hair, and heavy drooping horns. The animal, when not fat, emits a strong odor of musk.

I. Form sentences to illustrate the difference between:—**witness** and *see*; **understand** and *know*; **temperate** and *moderate*; **continuous** and *eternal*; **entirely** and *wholly*; **Au'gust** and *august'*; **refrain**, **avoid**, and *shun*; **each other** and *one another*; **impossible** and *impracticable*; **satisfied** and *contented*.

II. Analyze:—**protracted**, **apparent**, **gradually**, **assistance**, **exposed**, **ordinary**, **compels**, **preclude**, **affected**, **exaggeration**, **completely**, **refrain**, **impossible**, **producing**, **satisfied**, **exempt**, **direct**, **hospitable**, **discordant**, **irresistible**, **improvidence**.

III. Supply, in the following, an appropriate adjective or adverb, as may be required:—The apples taste . . . The letter arrived . . . The dinner was served up . . . Does that rose smell . . . ? The table feels . . . The boat glides . . . over the water. He seems . . . Those girls look . . . to-day. The carriage rides . . . Just as . . . as not, you did it yourself. It sounded . . . to hear him say such things. He behaved so . . . , I had to punish him.

IV. Reproduce "The Land of the Midnight Sun" under the following PARAGRAPH HEADS:—The phenomenon of the "Midnight Sun." The Arctic temperature by day and by night. The sufferings of Schwatka's party on a journey. The effect of the reflection of the sun's rays. Flowers in the Arctic regions. The parwong.

Be wise to-day; 'tis madness to defer;
Next day the fatal precedent will plead;
Thus on, till wisdom is pushed out of life:
Procrastination is the thief of time.

—Young.



XVIII.—THE CHAMBERED NAUTILUS.

HOLMES.

Oliver Wendell Holmes [1809—], a distinguished American essayist and poet, was born at Cambridge, Massachusetts, and educated at Harvard College in that city. By profession he is a physician, and for over thirty years held a medical professorship in his own College,—his scientific tastes gaining him in that position as much reputation as have his literary talents in the world of letters. His literary fame began with the publication in the *Atlantic Monthly* of a series of witty papers, entitled *The Autocrat of the Breakfast Table*. These have been continued at intervals and published under somewhat similar titles. A complete collection of his poems appeared in 1877, and many of them, especially his lyrics and shorter pieces, are marked by a brilliant and incisive style, by delicate humor, and touching pathos. He has published one or two novels, a few inaugural addresses, and many important contributions to medical literature.

Si' ren

wont (*wunt*)

i' ris ed (*rist*)

1. This is the ship of pearl, which, poets feign,
Sails the unshadowed main,—

The venturous bark that flings
 On the sweet summer wind its purple wings
 In gulfs enchanted, where the Siren sings,
 And coral reefs lie bare,
 Where the cold sea-maids rise to sun their streaming hair.

2. Its webs of living gauze no more unfurl ;
 Wrecked is the ship of pearl !
 And every chambered cell,
 Where its dim dreaming life was wont to dwell,
 As the frail tenant shaped his growing shell,
 Before thee lies revealed,—
 Its irised ceiling rent, its sunless crypt unsealed !
3. Year after year beheld the silent toil
 That spread his lustrous coil ;
 Still, as the spiral grew,
 He left the past year's dwelling for the new,
 Stole with soft step its shining archway through,
 Built up its idle door,
 Stretched in his last-found home, and knew the old no
 more.
4. Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap, forlorn !
 From thy dead lips a clearer note is born
 Than even Triton blew from wreathèd horn !

Observe in the poem the sad reflective tone, characteristic of most of the New England poets.

1. Why "This"? **coral reefs.** Referring to the warm seas, where the Nautilus is found.

2. **irised ceiling.** The inside of the shell is of a beautiful pearly character; the outside is of a

blurred white color, with reddish-brown stripes.

4 and 5. Poets often draw moral lessons from nature. Explain the following metaphors:— "deep caves of thought," "more stately mansions," "low-vaulted past," "each new temple, nobler than the last," "thine out-grown shell," "life's unresting sea."

While on mine ear it rings,
Through the deep caves of thought I hear a voice that
sings :—

5. Build thee more stately mansions, O my soul,
As the swift seasons roll !
Leave thy low-vaulted past !
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine out-grown shell by life's unresting sea !
-

5. The simple thought is, "Let us grow better as we grow older."

main; the ocean.
wont; accustomed.

irised; resembling in color the
rainbow.

In ancient times the Nautilus, or "little sailor," was fabled to possess a thin membrane, which it could raise up at pleasure, like a sail, and thus glide over the sea. Its shell is in the form of a coil, the free end of which becomes rapidly larger, thus presenting somewhat the shape of a rounded boat with a high prow curving inwards. The young Nautilus has but one chamber, but as it grows new chambers are formed, the animal inhabiting the outer one, but keeping up a connection with those left: consequently the statement in ll. 6 and 7, st. 3, is not quite correct. The body of the Nautilus is soft and of a pink color, furnished with a head and long, slender, rounded arms; both head and arms may be thrust out of the shell, or drawn wholly within it. It is found in the Indian and Pacific Oceans, and usually lives at the bottom of the sea; but it is said to have power to rise at will to the top and float there.

1. **Siren.** In old fable the Sirens were sea-creatures in the form of beautiful women who, by their singing, allured to destruction all who heard them.

sea-maids. Mermaids: fabled sea-creatures, the upper half of the body being human, the lower part fish. See "The Neckan," page 85.

2. **crypt.** A concealed chamber; a term generally applied to an underground cell or cave for burial under a church.

3. **spiral.** An object formed in a curved line that recedes continually from the centre round which it curves.

4. **Triton.** In ancient Greek fable, a sea-god represented as blowing a horn of shell.

I. Derive feign, unshadowed, enchanted, unfurl, revealed, silent, lustrous, stately, mansions, nobler.

II. Paraphrase stanzas 1, 3, and 5.

☞ Memorize stanza 5.

Crime and punishment grow out of one stem. Punishment is a fruit that, unsuspected, ripens within the flower of pleasure that concealed it.—*Ralph Waldo Emerson.*

XIX.—THE STREAM OF LIFE.

CLOUGH.

Arthur Hugh Clough (*cluff*) [1819-1861] was one of Dr. Arnold's favorite pupils at Rugby School, and subsequently a tutor and Fellow of an Oxford College. His chief poem is "a long vacation pastoral," in an unusual kind of verse, descriptive of Highland scenery in Scotland. Much of his work resembles Tennyson's, in his higher moods, and has a profound reflectiveness which touches the soul of every thoughtful reader. He died of malarial fever at Florence, at the age of forty-two.

1. O stream descending to the sea,
Thy mossy banks between,
The flowerets blow, the grasses grow,
The leafy trees are green.
2. In garden plots the children play,
The fields the laborers till,
And houses stand on either hand,
And thou descendest still.
3. O life descending into death,
Our waking eyes behold,
Parent and friend thy lapse attend,
Companions young and old.
4. Strong purposes our mind possess,
Our hearts affections fill,
We toil and earn, we seek and learn,
And thou descendest still.
5. O end to which our currents tend,
Inevitable sea,
To which we flow, what do we know,
What shall we guess of thee?

Note the middle rhymes in l. 3, 3. lapse. See l. 1 of this st. of each st.

6. A roar we hear upon thy shore,
 As we our course fulfil ;
 Scarce we divine a sun will shine
 And be above us still.

6. As the distant roar of the ocean indicates its existence before we reach it, so, as we go through life, we have unmistakable proofs of the existence of death and the ocean of eternity beyond it.

☞ Memorize this poem.

XX.—THE HEROES OF THE LONG SAULT.

PARKMAN.

Sault (<i>so</i> or <i>soo</i>)	dis par' i ty	des' ul to ry
Dau lac' (<i>do</i>)	sac' ra ments	pal' i sade
com man dant'	Biv' ou acked (<i>Biv oŭ akd</i>)	Sen' e cas
Mai son neuve' (<i>Mayzongnŭv</i>)		

1. In April, 1660, a young officer named Daulac, commandant of the garrison of Montreal, asked leave of Maisonneuve, the Governor, to lead a party of volunteers against the Iroquois. His plan was bold to desperation. It was known that Iroquois warriors, in great numbers, had wintered among the forests of the Ottawa. Daulac proposed to waylay them on their descent of the river, and fight them without regard to disparity of force; and Maisonneuve, judging that a display of enterprise and boldness might act as a check on the audacity of the enemy, at length gave his consent.

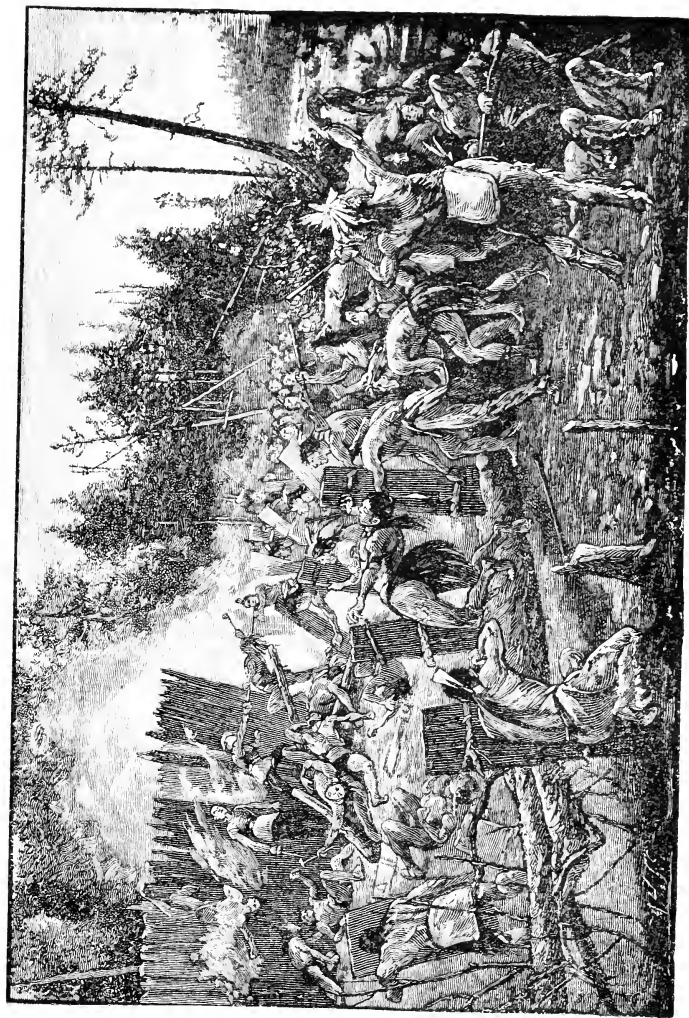
2. Adam Daulac was a young man of good family, who had come to the colony three years before, at the age of twenty-two. He had held some military command in France, though in what rank does not appear. Sixteen of the young men of Montreal caught his spirit. They bound themselves by oath to accept no quarter; and, having

gained Maisonneuve's consent, they made their wills, confessed, and received the sacraments.

3. After a solemn farewell they embarked in several canoes, well supplied with arms and ammunition. They were very indifferent canoe-men, and it is said that they lost a week in vain attempts to pass the swift current of Ste. Anne, at the head of the Island of Montreal. At length they were successful, and entering the mouth of the Ottawa, crossed the Lake of Two Mountains, and slowly advanced against the current.

4. About the first of May they reached the foot of the formidable rapid called the Long Sault, where a tumult of waters, foaming among ledges and boulders, barred the onward way. It was needless to go farther. The Iroquois were sure to pass the Sault, and could be fought here as well as elsewhere. Just below the rapid, where the forests sloped gently to the shore, among the bushes and stumps of a rough clearing, stood a palisade fort, the work of an Algonquin war-party in the past autumn. It was a mere enclosure of trunks of small trees planted in a circle, and was already in ruin. Such as it was, the Frenchmen took possession of it. They made their fires, and slung their kettles on the neighboring shore; and here they were soon joined by a few Hurons and Algonquins. Daulac, it seems, made no objection to their company, and they all bivouacked together. Morning, noon, and night they prayed in three different tongues; and when at sunset the long reach of forest on the farther shore basked peacefully in the level rays, the rapids joined their hoarse music to the notes of their evening hymn.

5. In a day or two their scouts came in with tidings that two Iroquois canoes were coming down the Sault. Daulac had time to set his men in ambush among the bushes at a point where he thought the strangers likely to land. He judged aright. Canoes, bearing five Iroquois, approached, and were met by a volley fired with such precipitation that



HEROES OF THE LONG SAULT.

one or more of them escaped, fled into the forest, and told their mischance to their main body, two hundred in number, on the river above. A fleet of canoes suddenly appeared, bounding down the rapids, filled with warriors eager for revenge. The allies had barely time to escape to their fort, leaving their kettles still slung over the fires. The Iroquois made a hasty and desultory attack, and were quickly repulsed. They next opened a parley, hoping, no doubt, to gain some advantage by surprise. Failing in this, they set themselves, after their custom on such occasions, to building a rude fort of their own in the neighboring forest.

6. This gave the French a breathing-time, and they used it for strengthening their defences. Being provided with tools, they planted a row of stakes within their palisade, to form a double fence, and filled the intervening space with earth and stones to the height of a man, leaving some twenty loop-holes, at each of which three marksmen were stationed. Their work was still unfinished when the Iroquois were upon them again. They had broken to pieces the birch canoes of the French and their allies, and, kindling the bark, rushed up to pile it blazing against the palisade; but so brisk and steady a fire met them that they recoiled and at last gave way. They came on again, and again were driven back, leaving many of their number on the ground, among them the principal chief of the Senecas.

disparity; inequality.

audacity; presumptuous boldness.

no quarter; no sparing of life, as of an enemy in battle.

bivouacked; passed the night in the open air without encamping.

desultory; irregular.

parley; a conference between enemies.

recoiled; fell back because of resistance.

1. **Iroquois.** See *Prim. of Can. Hist.*, Chap. II., sec. 9; Chap. III., sec. 3-6. **bold—desperation.** So bold that only those reduced to despair would adopt it.

4. **prayed—tongues.** The Algonquins and Hurons had become Christians.

I. Dictation exercise, par. 5; analysis and parsing, the first three sentences of par. 6.

II. Form words from the stems of the following Latin root-words, giving the meanings of the derivatives:—**Claudo, cedo, fendo, magnus, pendo, specio, tempus, video, vita, and centum.**

III. Distinguish between **proposed** and *planned*; **objected** and *resisted*; **deny** and *refuse*; **deter** and *frighten*; **recoiled** and *withdrew*; **oppose** and *defend*; **correspond with** and *correspond to*.

IV. Supply appropriate prepositions in the following:—The admiration his poem was universal. A testimonial the merits his grammar. His aversion such a course is strong. It bears some remote analogy what I have described. You are in no danger him. Your book is different mine. He compared Goldsmith Scott. He was disappointed his reception. We should profit experience. I look at it this point of view. I am averse this proposal. He differs me in opinion. A hundred dollars was divided the four. Man is often compared a tree. Things are different now what they were. He let it drop the water. The accident will be attended serious consequences.

V. Reproduce the substance of this lesson under the following

PARAGRAPH HEADS:—Daulac's plan. Daulac and his companions. Their progress. The camp at the Long Sault. The approach of the Iroquois. Repulse of the Iroquois.

XXI.—THE HEROES OF THE LONG SAULT.

(Concluded.)

har' ass ing men' ace vac' il lat ing (vas) gre nade'

1. This dashed the spirits of the Iroquois, and they sent a canoe to call to their aid five hundred of their warriors who were mustered near the mouth of the Richelieu. These were the allies whom, but for this untoward check, they were on their way to join for a combined attack on Quebec, Three Rivers, and Montreal. It was maddening to see their grand project thwarted by a few French and Indians ensconced in a paltry redoubt, scarcely better than a cattle-pen, but they were forced to digest the affront as best they might.

2. Meanwhile, crouched behind trees and logs, they beset the fort, harassing its defenders day and night with

a spattering fire and a constant menace of attack. Thus five days passed. Hunger, thirst, and want of sleep wrought fatally on the strength of the French and their allies, who, pent up together in their narrow prison, fought and prayed by turns. Deprived as they were of water, they could not swallow the crushed Indian corn, or "hominy," which was their only food. Some of them, under cover of a brisk fire, ran down to the river and filled such small vessels as they had; but this pittance only tantalized their thirst. They dug a hole in the fort, and were rewarded at last by a little muddy water oozing through the clay.

3. Among the assailants were a number of Hurons, adopted by the Iroquois, and fighting on their side. These renegades now tried to seduce their countrymen in the fort. Half dead with thirst and famine, they took the bait, and one, two, or three at a time, climbed the palisade and ran over to the enemy, amid the hooting and execrations of those whom they deserted. Their chief stood firm; and when he saw his nephew join the other fugitives, he fired his pistol at him in a rage. The four Algonquins, who had no mercy to hope for, stood fast, with the courage of despair.

4. On the fifth day an uproar of unearthly yells from seven hundred savage throats, mingled with a clattering salute of musketry, told the Frenchmen that the expected reinforcement had come; and soon, in the forest and on the clearing, a crowd of warriors mustered for the attack. Knowing from the Huron deserters the weakness of their enemy, they had no doubt of an easy victory. They advanced cautiously, as was usual with the Iroquois before their blood was up, screeching, leaping from side to side, and firing as they came on; but the French were at their

4. martyr's reward. They were dying in defence of their religion as well as of their settlement.

posts, and every loop-hole darted its tongue of fire. The Iroquois, astonished at the persistent vigor of the defence, fell back discomfited. The fire of the French, who were themselves completely under cover, had told upon them with deadly effect. Three days more wore away in a series of futile attacks, made with little concert or vigor; and during all this time Daulac and his men, reeling with exhaustion, fought and prayed as before, sure of a martyr's reward.

5. The uncertain, vacillating temper common to all Indians now began to declare itself. Some of the Iroquois were for going home. Others revolted at the thought, and declared that it would be an eternal disgrace to lose so many men, at the hands of so paltry an enemy, and yet fail to take revenge. It was resolved to make a general assault, and volunteers were called for to lead the attack. No precaution was neglected. Large and heavy shields, four or five feet high, were made by lashing together three split logs with the aid of cross-bars. Covering themselves with these mantelets, the chosen band advanced, followed by the motley throng of warriors. In spite of a brisk fire, they reached the palisade, and, crouching below the range of shot, hewed furiously with their hatchets to cut their way through. The rest followed close, and swarmed like angry hornets around the little fort, hacking and tearing to get in.

6. Daulac had crammed a large musketoon with powder, and plugged up the muzzle. Lighting the fuse inserted in it, he tried to throw it over the barrier, to burst like a grenade among the crowd of savages without; but it struck the ragged top of one of the palisades, fell back among the Frenchmen and exploded, killing or wounding several of

5. The uncertain—*itself*. The author lived for some time among the Indians of Oregon, and thus acquired a thorough knowledge of the Indian character.

swarmed—*hornets*. Note how vividly this expression brings before us the siege, and the character of the besiegers.

them, and nearly blinding others. In the confusion that followed, the Iroquois got possession of the loop-holes, and, thrusting in their guns, fired on those within. In a moment more they had torn a breach in the palisade; but, nerved with the energy of desperation, Daulac and his followers sprang to defend it. Another breach was made and then another. Daulac was struck dead, but the survivors kept up the fight. With a sword or a hatchet in one hand and a knife in the other, they threw themselves against the throng of enemies, striking and stabbing with the fury of madmen; till the Iroquois, despairing of taking them alive, fired volley after volley, and shot them down. All was over, and a burst of triumphant yells proclaimed the dear-bought victory.

7. To the colony this glorious disaster proved a salvation. The Iroquois had had fighting enough. If seventeen Frenchmen, four Algonquins, and one Huron, behind a picket fence, could hold seven hundred warriors at bay so long, what might they expect from many such, fighting behind walls of stone? For that year they thought no more of capturing Quebec and Montreal, but went home dejected and amazed, to howl over their losses, and nurse their dashed courage for a day of vengeance.

mustered; assembled.

untoward check; unfortunate hindrance.

ensconced; screened, sheltered.

redoubt; a fortification surrounding a place.

pittance; very small allowance.

tantalized; excited the desires and refused to gratify them.

renegade; one who renounces his party.

execrations; curses.

discomfited; foiled, defeated.

mantelets; musket-proof shields of wood, metal, or rope used for the protection of soldiers during an attack.

vacillating; wavering, unsteady.

series; a continued succession.

futile; vain, useless.

concert; united action.

motley; made up of different elements.

musketoon; a short musket.

grenade; a small globe of iron or glass, filled with explosives and thrown by the hand.

I. Dictation exercise, par. 6; analysis and parsing, fourth and fifth sentences of par. 5.

II. Derive combined, project, defenders, seduce, constant, exhaustion, volunteer, precaution, inserted.

III. Express in as many ways as possible:—His plan was bold to desperation. The four Algonquins, who had no mercy to hope for, stood fast, with the courage of despair. Nerved with the energy of desperation, Daulac and his followers sprang to defend the fort. They went home dejected and amazed, to howl over their losses, and nurse their dashed courage for a day of vengeance.

IV. Supply suitable predicates in the following, using the verb "to be":—Either John or James. Either you or I. John or you. He, as well as you. You, and not John. More than a little. Nothing but ease and comfort. Not you, but Mary. You, but not Mary. Either John or James, or their sisters. More than he. The hue and cry. Fifty cents. "Thomson's Seasons." His bread and butter. Bread and water. Twice two. Six and five.

V. Write out the leading subject of each paragraph of this lesson, and from these make a summary.

XXII.—OUR FATHERS

HON. JOSEPH HOWE.

In November, 1854, the first Nova Scotian Industrial Exhibition was held in and around the Provincial Buildings at Halifax. Mr. Howe's contribution was the following spirited lines:—

spon ta' ne ous

rhet o ri' cian (*rish an*)

1. Room for the dead! Your living hands may pile
 Treasures of art the stately tents within;
 Beauty may grace them with her richest smile,
 And Genius here spontaneous plaudits win.

1. Unmarked—grave. Paraphrase.

ELOCUTIONARY.—1. Room for the dead! Orotund tone of command (II., 1). Your living hands, etc. Tone of address, slow time. Pause after "hands," "Beauty," "Genius" (II., 6, a). Emphasize both "spontaneous" and "plaudits." Connect "din" with the line following.

But yet, amidst the tumult and the din
 Of gath'ring thousands, let me audience crave :
 Place claim I for the dead. 'Twere mortal sin,
 When banners o'er our country's treasures wave,
 Unmarked to leave the wealth safe garnered in the
 grave.

2. The fields may furnish forth their lowing kine,
 The forest spoils in rich abundance lie,
 The mellow fruitage of the clustered vine
 Mingle with flowers of ev'ry varied dye :
 Swart artisans their rival skill may try,
 And, while the rhetorician wins the ear,
 The pencil's graceful shadows charm the eye ;
 But yet, do not withhold the grateful tear
 For those, and for their works, who are not here.
3. Not here ? Oh ! yes, our hearts their presence feel,
 Viewless, not voiceless ; from the deepest shells
 On memory's shore, harmonious echoes steal ;
 And names, which, in the days gone by, were spells,
 Are blent with that soft music. If there dwells
 The spirit here our country's fame to spread,
 While ev'ry breast with joy and triumph swells,
 And earth reverb'rates to our measured tread,
 Banner and wreath should own our reverence for the
 dead.

2. graceful shadows. Explain.

3. Not here? Note st. 2, l. 9.
 deepest—steal. In allusion to
 the sound heard in a large sea-
 shell when we put it to our ear.
 Wordsworth says:—

“ I have seen
 A curious child, who dwelt upon a tract

Of inland ground, applying to his ear
 The convolutions of a smooth-lipped shell;
 To which in silence hushed his very soul
 Listened intently; and his countenance
 soon
 Brightened with joy; and from within
 were heard
 Murmurings whereby the monitor ex-
 pressed
 Mysterious union with his native sea.”

2. But yet—not here. Tone of entreaty.

3. Not here? Express surprise. Notice the change of tone required
 in “ Oh ! yes,” etc. Viewless, voiceless. What inflection on each ?

4. Look up; their walls enclose us. Look around;
 Who won the verdant meadows from the sea?
 Whose sturdy hands the noble highways wound
 Through forests dense, o'er mountain, moor, and lea?
 Who spanned the streams? Tell me whose works
 they be,—
 The busy marts, where commerce ebbs and flows?
 Who quelled the savage? and who spared the tree
 That pleasant shelter o'er the pathway throws?
 Who made the land they loved to blossom as the rose?
5. Who, in frail barks, the ocean surge defied,
 And trained the race that live upon the wave?
 What shore so distant where they have not died?
 In every sea they've found a watery grave.
 Honor, forever, to the true and brave
 Who seaward led their sons with spirits high,
 Bearing the red-cross flag their fathers gave;
 Long as the billows flout the arching sky
 They'll seaward bear it still—to venture, or to die.
6. The Roman gathered in a stately urn,
 The dust he honored—while the sacred fire,
 Nourished by vestal hands, was made to burn
 From age to age. If fitly you'd aspire,
 Honor the dead; and let the sounding lyre
 Recount their virtues in your festal hours;
 Gather their ashes—higher still, and higher
 Nourish the patriot flame that history dowers;
 And o'er the Old Men's graves, go strew your choicest
 flowers.

4. **Who won—sea?** Referring to the immense dyked marshes all around the Basin of Minas and its offshoots; at the head of Cumberland Bay and along the Annapolis river.

4. **Animated interrogation.** 5. **surge defied.** Loud force. Is the same force required in ll. 3 and 4? 6. **The Roman—age.** Slow, solemn tone. What tone is required in the latter half of the stanza?

spontaneous; voluntary.	blent; mingled.
plaudits; shouts of applause.	reverberates; resounds.
swart; black.	verdant; green.
rhetorician; one skilled in the science of oratory.	lea; meadows.
spells; charms.	flout; mock.
	dowers; provides with, as a gift.

6. the sacred—age. In ancient Rome a fire was kept continually burning by virgin priestesses, in the temple of Vesta, the goddess of the hearth.

urn; a vessel of roundish form, used by the ancients for holding the ashes of the dead after cremation. From this practice urns are now sometimes placed as ornaments on graves.

I. Distinguish between *crave* and *ask*; *stately* and *tall*; *spontaneous* and *willing*; *tumult* and *din*; *rhetorician* and *orator*; *viewless* and *unseen*; *reverberate* and *re-echo*; *nourished* and *supported*.

II. Derive *arching*, *stately*, *spontaneous*, *mortal*, *varied*, *reverence*, *reverberate*, *enclose*, *defied*, *plaudits*, *audience*, *fame*, *verdant*, *frail*, *spirits*, *urn*, *patriot*.

XXIII.—RIDING TOGETHER.

MORRIS.

William Morris [1834—], a leading modern English poet, who seeks materials for his muse either in Classical story or in the early legends of Northern Europe. In some of his work Mr. Morris has successfully revived the spirit of early English poetry, and in all he is remarkable for his almost Chaucerian narrative power and the Saxon simplicity of his language. His chief work, *The Earthly Paradise*, is a collection of romantic tales, in verse, supposed to be recited by a company of travelers who had sailed westward from Norway in search of the Earthly Paradise. He has also written *The Life and Death of Jason*, and *The Defence of Guenevere and other Poems*. From the last named the following selection has been taken.

1. For many, many days together
 The wind blew steady from the East;
 For many days hot grew the weather,
 About the time of our Lady's Feast.
2. For many days we rode together,
 Yet met we neither friend nor foe;
 Hotter and clearer grew the weather,
 Steadily did the East wind blow.

Note that, throughout this poem, ll. 1 and 3 of each st. have the same rhyme.

3. We saw the trees in the hot, bright weather,
Clear-cut, with shadows very black,
As freely we rode on together
With helms unlaced and bridles slack.
4. And often as we rode together,
We, looking down the green-banked stream,
Saw flowers in the sunny weather,
And saw the bubble-making bream.
5. And in the night lay down together,
And hung above our heads the rood,
Or watched night-long in the dewy weather,
The while the moon did watch the wood.
6. Our spears stood bright and thick together,
Straight out the banners streamed behind,
As we galloped on in the sunny weather,
With faces turned towards the wind.
7. Down sank our threescore spears together,
As thick we saw the pagans ride;
His eager face in the clear fresh weather,
Shone out that last time by my side.
8. Up the sweep of the bridge we dashed together,
It rocked to the crash of the meeting spears,
Down rained the buds of the dear spring weather,
The elm-tree flowers fell like tears.
9. There, as we rolled and writhed together,
I threw my arms above my head,
For close by my side, in the lovely weather,
I saw him reel and fall back dead.

3. **Clear-cut—black.** For reason, see st. 8, ll. 3 and 4, and st. 12, l. 3.

7. **Down — together.** Why?

His. Why is the name not mentioned? For the cause of the speaker's state of mind, see st. 13.

9. **I—head.** Why this gesture?

10. I and the slayer met together,
 He waited the death-stroke there in his place,
 With thoughts of death, in the lovely weather,
 Gapingly mazed at my madden'd face.
11. Madly I fought as we fought together,
 In vain : the little Christian band
 The pagans drowned, as in stormy weather,
 The river drowns low-lying land.
12. They bound my blood-stained hands together,
 They bound his corpse to nod by my side :
 Then on we rode, in the bright March weather,
 With clash of cymbals did we ride.
13. We ride no more, no more together ;
 My prison-bars are thick and strong,
 I take no heed of any weather,
 The sweet Saints grant I live not long.

11. **The pagans—land.** Express this without using figurative language.

13. **no more.** Note this repetition. Note also that ll. 1 and 3 explain the reason for the recur-

rence of the rhyme "together" and "weather."

When, and under what circumstances, may the events narrated in this poem be supposed to have taken place?

bream ; a broad-shaped fresh fish of the carp family.

rood ; the Holy Cross.

Lady's Feast. The name of a feast celebrated by the Church of Rome, on the 25th of March, in memory of the angel's announcement on that day that Mary should become the mother of our Saviour.

Vice is a monster of so frightful mien,
 As, to be hated, needs but to be seen ;
 Yet seen too oft, familiar with her face,
 We first endure, then pity, then embrace.

—*Pope.*

XXIV.—WHAT IS WEALTH?

JEVONS.

Prof. Wm. Stanley Jevons, LL.D., F.R.S., [1835-1882], is a great English authority on Political Economy and an able expounder of Mental Science. For ten years he held the professorship of Logic and Mental and Moral Science in Owens College, Manchester, a position he resigned, in 1876, to accept the chair of Political Economy in University College, London. He is the author of a notable work on *The Principles of Science*; a treatise on Logic and Scientific Method; and of a well-known text-book on Political Economy.

Nas' sau
trans fer' a ble

ex' er cise
ru' bies

u til' i ty
i rid' i um

1. Nassau Senior, one of the best writers on Political Economy, defines *wealth* in these words: *Under that term we comprehend all those things, and those things only, which are transferable, are limited in supply, and are directly or indirectly productive of pleasure, or preventive of pain.* According to Senior, whatever is comprehended under wealth must have three distinct qualities, and whatever has these three distinct qualities must be a part of wealth. If these qualities are rightly chosen, we get a correct definition—that is, a precise statement of the qualities which are just sufficient to make out a class, and to tell us what things belong to it and what do not. Instead, however, of the long phrase “directly or indirectly productive of pleasure, or preventive of pain,” we may substitute the single word *useful*, and we may then state the definition in this simple way:—

$$\text{Wealth} = \text{what is} \begin{cases} (1) \text{ transferable.} \\ (2) \text{ limited in supply.} \\ (3) \text{ useful.} \end{cases}$$

We still need to learn exactly what is meant by the three qualities of wealth; we must learn what it is to be transferable, limited in supply, and useful.

2. *Wealth is transferable.* By being *transferable*, we

mean that things can be passed over from one person to another. Sometimes they can be literally handed over, like a watch or a book; sometimes they can be transferred by a written deed, or by legal possession, as in the case of land and houses; services, also, can be transferred, as when a footman hires himself to a master. Even a musician or a preacher transfers his services, when his auditors have the benefit of hearing him.

3. But there are many desirable things which cannot be transferred from one person to another; a rich man can hire a footman, but he cannot buy the footman's good health; he can hire the services of the best physician, but if these services fail to restore health, there is no help. So, too, it is impossible really to buy or sell the love of relatives, the esteem of friends, the happiness of a good conscience. Wealth may do a great deal, but it cannot really ensure those things which are more precious than pearls and rubies.

4. Political Economy does not pretend to examine all the causes of happiness; and those moral riches which cannot be bought and sold are no part of wealth in our present use of the word. The poor man who has a good conscience, affectionate friends, and sound health, may really be much happier than the rich man who is deprived of such blessings. On the other hand, a man need not lose his good conscience, and his other sources of happiness, when he becomes rich and enjoys all the interesting occupations and amusements which wealth can give.

5. *Wealth, then, is far from being the only good thing: nevertheless, it is good*, because it saves us from too severe labor, from the fear of actual want, and enables us to buy such pleasant things and services as are transferable.

6. *Wealth is limited in supply*. In the second place, things cannot be called wealth unless they are *limited in supply*; if we have just as much of any substance as we want, then we shall not esteem a new supply of it. Thus

the air around us is not wealth under ordinary circumstances, because we have only to open our mouths and we get as much as we can use. What air we do actually breathe is exceedingly useful, because it keeps us alive; but we usually pay nothing for it, because there is plenty for all. In a diving bell, or a deep mine, however, air becomes limited in supply, and then may be considered a part of wealth.

7. On the other hand, diamonds, though much valued, are used for few purposes; they make beautiful ornaments and they serve to cut glass or to bore rocks. Their high value chiefly arises from the fact that they are scarce. Of course scarcity alone will not create value. There are many scarce metals, or minerals, of which only a few little bits have ever yet been seen; but such substances are not valuable, unless some special use has been found for them. The metal iridium is sold at a very high price because it is wanted for making the tips of gold pens, and can be obtained only in small quantities.

8. *Wealth is useful.* In the third place, we can easily see that everything which forms a part of wealth must be *useful*, or have *utility*; that is, it must serve some purpose, or be agreeable and desirable in some way or other. Senior says correctly that *useful things are those which directly or indirectly produce pleasure or prevent pain*. A well tuned and well played musical instrument produces pleasure; a dose of medicine prevents pain to one who is in need of it. But it is often impossible to decide whether things give more pleasure or prevent more pain; dinner saves us from the pain of hunger and gives us the pleasure of eating good things. There is utility so far as pleasure is increased and pain decreased; nor does it matter, so far as Political Economy is concerned, what is the nature of the pleasure.

9. Then, again, we need not be particular as to whether things *directly produce pleasure*, like the clothes we wear,

or whether they *indirectly* do so, as in the case of the machines employed to make the clothes. Things are indirectly useful when, like tools, machines, materials, etc., they are only wanted to make other things which shall be actually consumed and enjoyed by some person. The carriage in which a person takes a pleasant drive is directly useful; the baker's cart which brings him food is indirectly useful. But sometimes we can hardly distinguish. Shall we say that the meat put into the mouth is directly, but the fork which puts it in is indirectly, useful?

precise; exact.

substitute; to put in place of another.

rubies; precious stones of a red color.

diving bell; a machine in which one may descend into and work under water, originally in the form of a bell.

Money has two chief functions. (1) *It serves as a medium of exchange.* It consists of some commodity which all people in a country are willing to receive in exchange, and which can be divided into quantities of any amount. Almost any commodity might be used as money. In agricultural countries corn was so used. (2) *It serves as a measure of value.* When money is used in exchange, the one who receives money is said to *sell* goods, and the one who pays money is said to *buy* or to *purchase*. In every purchase or sale there must be some proportion between the quantity of the money and the quantity of the other commodity. This proportion expresses the value of the one commodity as compared with the other. Value in exchange means nothing but this proportion. When money is used, the quantity of money given or received for a certain quantity of goods is the price; so that the price is the value stated in money. We are thus able to compare by means of its price, or rather in money, the value of any commodity with that of any other; that is, money is a common measure of value.

1. Nassau Senior (1790-1864), a celebrated political economist, was remarkable for the clearness and keenness of his intellect. For several years he was a professor at Oxford. He was also one of the commissioners appointed by the English Government to inquire into the state of the English Poor Laws. Besides being the author of many works on Economic Science, he wrote *Essays on Fiction*, in which he deals chiefly with the works of Scott, Thackeray, and Bulwer Lytton.

Political Economy. The science that treats of wealth. It inquires what wealth is; how we may best consume it when we have it; how it may be produced in the largest quantities with the least possible labor; and how it should be shared among those who assist in producing it.

I. Dictation, par. 2 and 3; analysis and parsing, the third, fourth, and fifth sentences of par. 6.

II. Distinguish between **pleasure** and *joy*; **hire** and *rent*; **auditors** and *spectators*; **scarce** and *few*; **bit** and *fragment*.

3. Analyze **comprehend**, **transferable**, **indirectly**, **preventive**, **distinct**, **definition**, **sufficient**, **substitute**, **exactly**, **literally**, **auditors**, **impossible**, **precious**, **moral**, **conscience**, **affectionate**, **actual**, **circumstances**, **decide**, **decreased**, **consumed**.

4. Write answers to the following examination paper, giving in full your reasons in each case:—

(1) A man cast alone on an island finds abundance of fruit and vegetables. Are they wealth?

(2) A city is without food during a siege, but possesses abundance of gold and silver coins. Are the latter wealth?

(3) Can a man be said to be wealthy if he has not a cent in the world?

(4) The Spartans prohibited gold. Were they poorer on this account?

(5) Are wealth and money synonymous terms?

(6) Under what circumstances may water be regarded as wealth?

(7) What articles in the following list are wealth:—Mortgages. Education at school and college. Mechanical skill. A fine voice. The copper ores of Lake Superior. The pure air of a sea-side resort. The good-will of a business. Bank notes. A good character. High birth.

XXV.—OUR ARYAN FOREFATHERS.

EDWARD CLODD, F.R.A.S.

Ar' y ans

Sla vo' ni ans

Scyth' i ans

1. Thousands of years ago there dwelt, probably in Central Asia, scattered over the wide plains which spread east of the Caspian Sea and north-west of Hindustan, a number of tribes united together by the same manners and customs, and speaking somewhat different dialects of a common tongue, in short, the offspring of one mother-nation.

2. These tribes consisted of two great branches, from one of which have come the races that have peopled nearly the whole of Europe; that is to say, the Celts (whom Julius Cæsar found in Britain when he invaded it); the Germans and Slavonians; the Greeks and Romans, while from the other branch, the Medes, Persians, Hindus, and some lesser peoples in Asia, have sprung. A learned German has called this "the discovery of a new world." And it is certainly a great revelation to us that the Hindu and the Iclander, the Russian and the Italian, the Englishman and the Frenchman, are children whose forefathers lived in one home.

3. *Arya* is a Sanskrit word, meaning *noble*, of a *good family*. It is believed to have come from the root *ar*, to plough, which is found in *era*, the Greek word for *earth*; *earth* meaning that which is *eared* or *ploughed*. *Aryan* was the name given to the tillers of the soil and to householders, and the title by which the once famous Medes and Persians were proud to call themselves. We find King Darius styling himself an *Arya* of the *Aryans*. It became a general name for the race who obtained possession of the land, and survives in *Iran*, the modern native name of Persia and in other names of places; even, as some think, in Ireland, which is called *Erin* by the natives. The name *Indo-Europeans* is sometimes used instead of *Aryan*, and it is a better name because it conveys a clearer idea of the races included therein.

4. Of the forefathers of the Aryans nothing is known. Remains yielded by every quarter of the globe show that mankind passed through a state when the rudest and roughest tools were gladly used, and there can be little doubt that though the Aryans had learnt the value of metals, they were the offspring of a people, who had, in a far-off past, made shift with stone, bone, wood, and such like materials. At the unknown period when the Aryans dwelt on the rich pastures and fertile soil of their high table-land they were far in advance of a savage state.

5. They were not dwellers in tents like the Arabs, or in waggons like the Scythians, but they had reached the settled life of a people whose dwellings were grouped into villages or small towns, between which roads had been made. Their houses were strongly built with walls round them. Their chief wealth was in bulls and cows, and they had horses, dogs, goats, fowls, etc. In fact, the wild stocks of several of our domestic animals still exist in Central Asia, whence they were brought by the Aryans into Europe. They did not depend entirely for food upon milk and flesh, but tilled the soil a little, sowing barley, and, perhaps,

wheat, which they ground in mills. They had ploughs and other implements, also weapons of bronze. Gold, silver and copper were known among them, but probably iron was as yet unknown. The arts of weaving and pottery-making were practised, and they had small boats moved by oars, but without masts and sails. They had learnt to count as far as one hundred, and to divide the year into twelve months, as suggested chiefly by the movements of the moon.

6. Names were given to the members of families related by marriage as well as by blood. A welcome greeted the birth of children as of those who brought joy to the home, and the love that should be felt between brother and sister was shown in the names given; *bhratar* being he who sustains or helps; *svasar*, she who pleases or consoles. The daughter of each household was called *duhitar*, from *duh*, a root which in Sanskrit means "to milk," by which we know that the girls in those days were the milking-maids. Father comes from a root *pa*, which means "to protect" or "support;" mother, *matar*, has the meaning of "maker." Thus did the old words carry within them the sense of those duties which each member of the family owed to the rest.

7. The groups of families which made up a tribe or clan were ruled by a chief, aided by heads of households, and under these the laws were carried out. A king was set over all; one doubtless chosen for his bravery and wisdom, who commanded the army and made peace or war. He was also supreme judge, but any cases upon which he felt it hard to decide were settled by what is called ordeal, or the judgment of God, as it was believed to be. That the innocence or guilt of an accused person might be decided, he had to be submitted to some test, such as being passed through fire (from which comes our phrase about any one who has been scolded; we say he has been "hailed over the coals"), or thrown into water, and, in the words of the

law-book of the ancient Hindus, "he whom the flame does not burn, and he who does not float without effort on the water, must be accepted as truthful." Trial by ordeal was common among ancient nations, and was supported by both law and clergy in the dark ages of Europe.

8. The Aryans have left behind them no ruins of temples or tombs, no history stamped on pieces of baked clay or cut on rocks, no weapons or tools of stone, bone, or metal, so far as is known, and it is by means of Language alone that we can rebuild the villages of old Aryan land and bring before the mind some picture of life in them thousands of years ago.

9. When a bone with scratchings upon it is dug out of a cavern floor, there may be room for doubt whether the hand of a man working with stone tool, or the teeth of a brute, have made the marks; but wherever we find *words* there is no doubt that man has used them: and it was through them that the secret about these Aryan forefathers came to light.

10. There were seen to be so many points of likeness between certain languages which could be accounted for only by supposing those languages to be the offspring of one mother-tongue. This likeness was noticed in the homely words and common names which make up so much of the speech of every-day life; it was most marked in the numerals and pronouns; and, what is of greater importance, in the forms of grammar—the endings of nouns and verbs; the adding of the letter *s* to form plurals, etc.

11. As language is a map of the science and manners of the people who speak it, the thing for which a name exists must have been known, and if it be found with the same name among nations widely apart, and between whom there has been no meeting for ages, we have fair proof that their ancestors once lived together and used the thing. If we find a common name for *house*, *boat*, *plough*, *grain*, in Sanskrit, Greek, and other leading languages, we may be

nearly certain that these things were known to the tribes before they parted; whereas if the name for *sea* differs, it follows that the Aryans were an inland race and knew nothing of the wide waters that lave the distant coasts. There is further proof of this in the smallness of their skiffs or canoes, which it is clear were for river use, since they had no masts or sails.

12. It is true it does not follow that the English and Germans are of the same race because their languages are so much alike, for there are cases in history where a people, without any change in itself, has lost its mother-tongue and spoken the language of its conquerors, but this has taken place only when it has been so entirely subdued as to be civilized by the victors, as, for example, when the Romans conquered Gaul, and well-nigh stamped out the Gaulish speech, putting Latin in its place. This, however, does not apply to the Aryan nations in their wars with non-Aryan races.

dialects; forms of a language peculiar to a province or district or country.

bronze; a mixture of copper and tin.

pottery; earthenware vessels.

2. **nearly—Europe.** The Basques of the Pyrenees, the Lapps, and Finns are remnants of races in Europe before the Aryan immigration; the Turks, Hungarians, and Tartars of S.-E. Russia are parts of conquering races that came from Asia after the Aryans.

Celts. The Welsh, Irish, and Scotch Highlanders are the purest Celts now existing. The French, Spanish, and Northern Italians are a mixture mainly of Celts and Romans. **Julius Cæsar.** (B.C. 100-44). The great Roman conqueror and statesman, acquired supreme control of the Roman dominions, which included all the countries bordering on the Mediterranean. Before he had obtained power, Rome had been a republic. He was murdered in B.C. 44. **Germans.** Including English, the people of Iceland, Norway, Sweden, Denmark, Holland, part of Belgium, Switzerland, and Austria west of Hungary. **Slavonians.** Russians, Poles, the people of the provinces of Austria north, east, and south of Hungary, including the Bohemians; also the people in Turkey living along the southern shore of the Danube. **Medes.** Media lay along the southwest shore of the Caspian Sea; it is included in modern Persia. **the discovery—world.** It revealed as great a field for thought and investigation as the discovery of America did for commercial enterprises.

3. **Sanskrit.** The language of the sacred books of the Hindus; it is no longer spoken. **root.** That is the part of a word from which its different forms are derived by means of inflections. **once famous—Persians.** For over two hundred years previous to B.C. 333 the Persians ruled over all western Asia and India. See Books of Daniel and Esther. **Darius.** King of Persia, died B.C. 485. See Book of Daniel. **Indo-European.** That is, including India and Europe.

5. **Scythians.** The ancient inhabitants of eastern Europe and western Asia.

7. ordeal. See Thompson's *History of England*, Chap. VIII., sec. 2. **dark ages.** The time of the greatest ignorance in Europe, extending from about A.D. 450 to at least A.D. 1100.

11. whereas—coasts. Because each tribe on first beholding the sea would naturally give it a different name.

I. Dictation, par. 1 and 2; analysis and parsing, the first sentence of par. 11.

II. Distinguish between *implements* and *machines*; *weapons* and *armor*; *console* and *condole*; *secret* and *mystery*; *homely* and *domestic*; *science* and *art*; *subdued* and *oppressed*.

III. Analyze different, invaded, revelation, obtained, possession, survives, native, implements, suggested, related, protect, support, accepted, numerals, liable, civilized.

IV. Rewrite par. 1 and 6, emphasizing in the former the subject, and in the latter the adverbial adjuncts of the predicate.

V. Write out the leading subject of each par., and from these make a summary of this lesson.

XXVI.—DROWSIETOWN.

ROBERT BUCHANAN.

Robert Buchanan [1841—], a Scottish poet, novelist and reviewer, first won the public ear by the issue of two volumes of poems, entitled, *Undertones*, and *Idyls and Legends of Inverburn*. Since then he has engaged in almost every form of literary work—in journalism, art criticism, and book reviewing, as well as in the production of several novels, dramas, and tragedies. His more important recent works are *The Drama of Kings*, *Master Spirits*, and an intensely dramatic story, entitled *The Shadow of the Sword*.

This poem is a whimsical description of life before the time of railroads, telegraphs, steamboats, and other modern inventions that shorten space and time. The present age is noted for its extraordinary activity in every direction, its eagerness to make rapid progress in everything and its impatience in "slowness." The key to the purpose of the poem is in the last stanza.

mon' o tones

spas mod' ic

unc' tu ous

1. O so drowsy! In a daze
Sweating 'mid the golden haze,

Note throughout this poem the Alliteration and the marked Imitative Harmony. Point out as the lesson proceeds the happiest

of the descriptions and expressions.

1. Parse "Sweating."

With its smithy like an eye
 Glaring bloodshot at the sky,
 And its one white row of street
 Carpeted so green and sweet,
 And the loungers smoking still
 Over gate and window-sill ;
 Nothing coming, nothing going,
 Locusts grating, one cock crowing,
 Few things moving up and down,
 All things drowsy—Drowsietown !

2. Thro' the fields with sleepy gleam,
 Drowsy, drowsy steals the stream,
 Touching with its azure arms
 Upland fields and peaceful farms,
 Gliding with a twilight tide
 Where the dark elms shade its side ;
 Twining, pausing sweet and bright
 Where the lilies sail so white ;
 Winding in its sedgy hair
 Meadow-sweet and iris fair ;
 Humming as it hies along
 Monotones of sleepy song ;
 Deep and dimpled, bright nut-brown,
 Flowing into Drowsietown.
3. Far as eye can see, around,
 Upland fields and farms are found,

1. **golden haze.** Clear, bright weather is enlivening ; but hazy weather tends to make us dull ; hence the writer poetically attributes a "golden haze" to "Drowsietown." Why "golden" ? **Locusts—crowing.** A single sound breaking in on stillness only serves to make the stillness more marked.

2. Explain why the description of the river varies. See ll. 3, 7, and 13. **pausing—white.** Lilies grow in still water only. **sedgy hair.** The long, thin water grass floating on the surface or just below it. **deep.** A shallow brook would flow more quickly and with a sharp ripple over the stones—and so would be unsuitable to the description of "Drowsietown."

Floating prosperous and fair
 In the mellow, misty air :
 Apple-orchards blossom blowing
 Up above,—and clover growing
 Red and scented round the knees
 Of the old moss-silvered trees.
 Hark ! with drowsy deep refrain
 In the distance rolls a wain ;
 As its dull sound strikes the ear,
 Other kindred sounds grow clear—
 Drowsy all—the soft breeze blowing,
 Locusts grating, one cock crowing,
 Cries like voices in a dream
 Far away amid the gleam,
 Then the waggons rumbling down
 Thro' the lanes to Drowsietown.

4. Drowsy ? Yea !—but idle ? Nay !
 Slowly, surely, night and day,
 Humming low, well greased with oil,
 Turns the wheel of human toil.
 Here no grating gruesome cry
 Of spasmodic industry ;
 No rude clamor, mad and mean,
 Of a horrible machine !

3. **Floating**—air. Cp. par. 1, l. 2.
 Explain the force of "Floating."
Other—clear. Is this true to life ?
 Explain the force of "kindred."

4. **Drowsy**?—**Nay** ! The quiet
 work of former years was neces-
 sary to bring about the activity of
 the present ; we are enjoying the
 fruit of the discoveries and patient
 investigation of the men of by-
 gone times. The past may have
 been "slow," but it was not
 "lazy." **Humming**—oil. The

poet compares the people of
 "Drowsietown" to a well-oiled ma-
 chine which moves with little noise.
Turns—toil. Human toil, like
 the motions of a wheel, is unvaried
 and untiring. **No**—machine ! A
 workman in former days, when
 manufacture, as the word implies,
 was carried on mostly by hand,
 might sing at his toil, but our ma-
 chinery would not permit of that
 —it needs attention and makes too
 "mad and mean" a voice.

Strong, yet peaceful, surely rolled,
 Winds the wheel that whirls the gold.
 Year by year the rich, rare land
 Yields its stores to human hand—
 Year by year the stream makes fat
 Every field and meadow-flat—
 Year by year the orchards fair
 Gather glory from the air,
 Redden, ripen, freshly fed,
 Their bright balls of golden red.
 Thus, most prosperous and strong,
 Flows the stream of life along.
 Six slow days! wains come and go,
 Wheat-fields ripen, squashes grow,
 Cattle browse on hill and dale,
 Milk foams sweetly in the pail,
 Six days: on the seventh day,
 Toil's low murmur dies away—
 All is husht, save drowsy din
 Of the waggons rolling in,
 Drawn amid the plenteous meads
 By small, fat, and sleepy steeds.
 Folk with faces fresh as fruit
 Sit therein, or trudge afoot,
 Brightly drest for all to see,
 In their seventh-day finery:
 Farmers in their breeches tight,
 Snowy cuffs, and buckles bright;
 Ancient dames and matrons staid,
 In their silk and flowered brocade,

4. Year—grow. Note that these processes of Nature are slow and deliberate, yet they produce results of the greatest importance. spasmodic industry. Contrast

with l. 2, of this par. the gold. The rich products of industry. Six—days! "Drowsietown" was religious as well as industrious.

Prim and tall, with soft brows knitted,
Silken aprons, and hands mitted ;
Haggard women, dark of face,
Of the old lost Indian race ;
Maidens, happy-eyed and fair,
With bright ribbons in their hair,
Trip along, with eyes cast down,
Thro' the streets of Drowsietown.

5. Drowsy in the summer day
In the meeting-house sit they :
'Mid the high-backed pews they doze,
Like bright garden-flowers in rows ;
And old Parson Pendon, big
In his gown and silvered wig,
Drones above in periods fine
Sermons like old flavored wine—
Crusted well with keeping long
In the darkness, and not strong.
O ! so drowsily he drones
In his rich and sleepy tones,
While the great door, swinging wide,
Shows the bright green street outside,
And the shadows as they pass
On the golden sunlit grass.
Then the mellow organ blows,
And the sleepy music flows,
And the folks their voices raise
In old unctuous hymns of praise,
Fit to reach some ancient god,
Half asleep with drowsy nod.
Deep and lazy, clear and low,
Doth the oily organ grow !
Then with sudden golden cease
Comes a silence and a peace ;

Then a murmur, all alive,
As of bees within a hive ;
And they swarm with quiet feet
Out into the sunny street :
There, at hitching-post and gate,
Do the steeds and waggons wait.
Drawn in groups, the gossips talk,
Shaking hands before they walk ;
Maids and lovers steal away
Smiling, hand in hand, to stray
By the river, and to say
Drowsy love in the old way—
Till the sleepy sun shines down
On the roofs of Drowsietown.

6. In the great marsh, far beyond
Street and building, lies the Pond,
Gleaming like a silver shield
In the midst of wood and field ;
There on sombre days you see
Anglers old in reverie,
Fishing feebly morn to night
For the pickerel so bright.
From the woods of beech and fir,
Dull blows of the woodcutter
Faintly sound ; and haply, too,
Comes the cat-owl's wild " tuhoo ! "
Drowned by distance, dull and deep,
Like a dark sound heard in sleep ;—
And a cock may answer, down
In the depths of Drowsietown.
7. Such is Drowsietown—but nay !
Was, not *is*, my song should say—
Such *was* summer long ago
In this town so sleepy and slow.

Change has come, thro' wood and dale
 Runs the demon of the rail,
 And the Drowsietown of yore
 Is not drowsy any more !

locust ; a winged insect very destructive to vegetation.

meadow-sweet ; a plant, with white flowers.

iris ; the fleur-de-lis, or flag flower.

monotone ; a succession of sounds having the same pitch.

wain ; another spelling for **wagon**.

gruesome ; frightful, fearful.

spasmodic industry ; great industry for a short time followed by a period of inactivity.

periods ; rounded sentences.

unctuous ; inspiring with feelings of devotion.

reverie ; a fit of deep musing.

I. Write out the main subject of each division of the poem, and with these as heads describe "Drowsietown."

XXVII.—THE BATTLE OF QUEENSTON HEIGHTS.

MISS MACHAR.

(ADAPTED.)

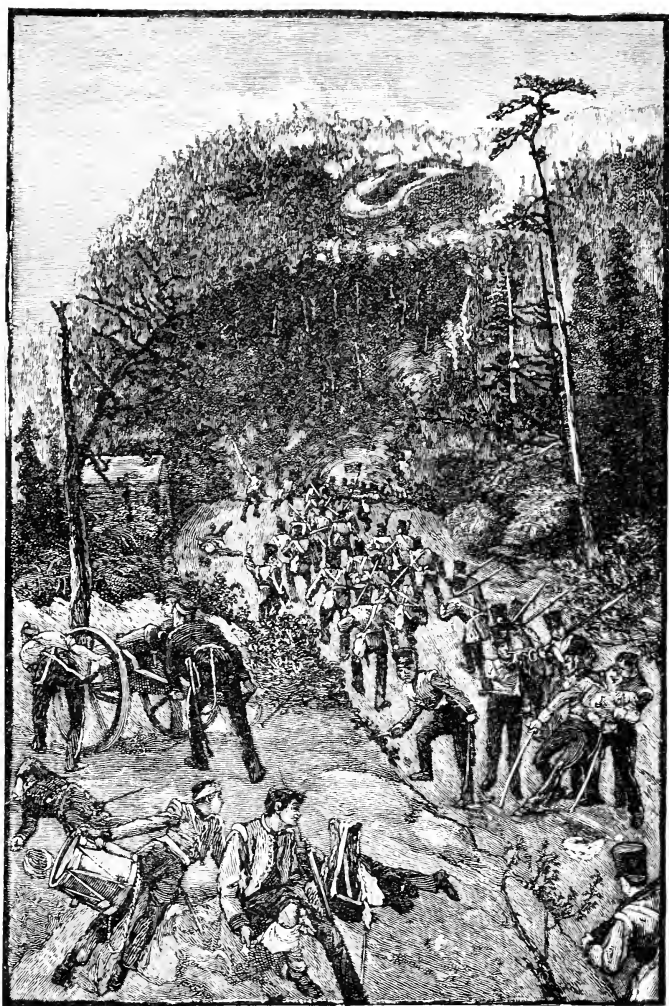
Agnes M. Machar, better known by her pen name of "Fidelis," is a native of Kingston, Ontario, and daughter of a now-deceased minister of the Church of Scotland in Canada. She has for many years been an industrious contributor of articles, stories, and verse to Canadian and American periodicals, and has published one or two volumes of historical and religious fiction.

Guern' sey
dough' ty (*dowty*)

ex ul ta' tion
tem' po ra ri ly

Ther mop' y læ
Mar' a thon

I. A bold ridge, which many years ago was the shore of Lake Ontario, runs across the country, from east to west, in the neighborhood of the Niagara River. Through this the mighty river, in the course of long ages, has worn for itself a deep bed with precipitous banks. At the foot of the ridge on each side of the river, and seven miles distant



THE BATTLE OF QUEENSTON HEIGHTS.

from the lake, nestle two villages—Lewiston on the American, and Queenston on the Canadian side. Upon the heights above the latter was fought the first important battle of the War of 1812.

2. Van Rensselaer, the United States general, had gathered at Lewiston a force of six thousand men for the invasion of Canada, all, judging by their boastful speech and swaggering conduct, eager for the fray. To meet this force, and to defend a frontier line of thirty-four miles, General Brock could muster little over one thousand men. These were composed of regulars of the Forty-ninth regiment, and volunteers, who, although they knew little of war, were filled with a stern and patriotic resolve to resist to the death any invasion of their country. The peaceable inhabitants along the river were under great excitement, and many of them withdrew to the back country, taking with them whatever property they could remove.

3. Brock stationed his forces at the most advantageous points, from which the sentries kept an eager and constant watch upon the movements of the enemy on the opposite shore; while Indians scoured the neighboring woods in search of any lurking foes.

4. The night of the twelfth of October was stormy, and as the sentinels paced their weary rounds, the only sounds that met their ears were the patter of the rain, and the howling of the wind, mingled with the rush of the river, and the mighty roar of the distant cataract. Suddenly, as the blackness of night began to give way to the grey dawn of morning, a sentinel descried through the mist that overhung the river a number of boats filled with armed men pushing off from the opposite bank. The alarm was at once given, and two batteries of one gun each, one on the heights, and another a mile below, belched forth their death-dealing shot, sinking or disabling the enemy's boats. But, nothing daunted, others continued to swarm across the river under cover of a battery.

5. The force posted at Queenston was made up of two companies of the Forty-ninth and one hundred Canadian militia; these, aided by the guns, made such a stout resistance, that the foe, unable to make good a landing, found it necessary to send a detachment higher up the river to attempt the ascent of the heights by a dangerous and unfrequented path, that had been left undefended. In this they were successful; and with loud cheers they captured the gun on the heights that had caused them so much trouble, and drove our men down the face of the steep to the village.

6. General Brock, who had risen as usual before day-break, hearing the cannonading, galloped from Niagara to the scene of action, and found his men in the heat of a desperate hand-to-hand fight. Placing himself at the head of a company of the Forty-ninth, and all the militia that could be mustered, he led them back to the foot of the hill. Here he dismounted, and, regardless of danger to himself, called out to his troops, "Follow me," and, waving his sword, led the charge up the height amid the cheers of the soldiers. His daring conduct at once attracted the notice of the enemy, who kept up a brisk fire from among the trees on the summit, and one of their sharpshooters, advancing a few paces, took steady aim, and shot him through the breast. As he fell he cried, "Push on, brave York volunteers, don't mind me." He had just time, ere his brave soul passed away, to ask that his death might be concealed from his men, and to send a message of love to his sister in the far-off island of Guernsey.

7. Stung by their loss, which was soon known, Brock's soldiers raised a shout, "Avenge our General," and by a desperate onset drove the enemy from the position they had gained. Their success, however, was short-lived, for, aided by reinforcements that had come across the river, the enemy renewed the attack, and after a short but sharp struggle, in which most of our officers fell, the men who had

so daringly won the heights were again compelled to retire to the village below. Here under cover of the lower battery they awaited anxiously the arrival of fresh troops, which they knew were hastening to their relief.

8. As the afternoon drew on, their hearts were gladdened by the appearance on the heights, of General Sheaffe with a mixed force of regulars, militia, and Indians, to the number of nine hundred men. By a skilful movement he had placed the enemy between himself and Queenston. They were thus between two fires, and by attacking their outer flank he drove them to the banks of the river, roaring in its mad career two hundred feet below.

9. Van Rensselaer, seeing Sheaffe approach with such a strong reinforcement, recrossed to Lewiston to hasten the embarkation of the militia ; but these doughty warriors, who had talked so bravely in the morning, though urged, commanded, and even entreated to embark, preferred to remain on the safe side of the river as spectators of the disaster that was about to happen to their countrymen.

10. Sheaffe's troops, eager to avenge the death of Brock, pressed the enemy so hard that many were dashed to pieces upon the rocks below ; others were impaled by the jagged pines which grew upon the precipitous banks ; while a few who clambered down, were drowned in attempting to cross the river. Seeing no hope of successful resistance in front, and with a yawning gulf in the rear, General Wadsworth, and nine hundred and fifty of his men, surrendered themselves as prisoners of war. Their loss was four hundred killed and wounded, while ours did not exceed seventy men ; but amongst these was Brock, Canada's ablest soldier, who, at the age of forty-three, laid down his life for her on the threshold of a brilliant career.

11. The day had been won, and, indeed, gallantly won, but the sacrifice of Brock's valuable life took away all the exultation from the victory, and turned gratulation into mourning. It was a blow which the enemy might well

consider almost a fatal one to the Canadian people, and which gave some color of truth to the American representation of the battle of Queenston Heights as *a success!*

12. Three days after the engagement the deceased General was interred—temporarily, at Fort George—in a bastion just finished under his own superintendence, amid the tears of his soldiers, and the mourning of the nation; while the minute-guns of the American Fort Niagara fired shot for shot with those of Fort George, “as a mark of respect due to a brave enemy.”

12. He died SIR Isaac Brock, though he knew it not, having been knighted in England for his brilliant services at Detroit. But he has a higher tribute in the love and mourning of the Canadian people, who have gratefully preserved and done honor to his memory as one of the heroes of their history. Queenston Heights, where his death occurred, and where his memorial column stands, is, no less than the Plains of Abraham, one of Canada’s sacred places, where memories akin to those of Thermopylæ and Marathon may well move every Canadian who has a heart to feel them.

lurking; lying concealed.
belched; threw violently.
descried; detected in the distance.

doughty; brave, valiant.
impaired; run through the body.
exultation; great rejoicing.

1. which—Ontario. This is only a supposition based upon the fact that “the flat country is so nearly on a level with Lake Ontario, that there is a fall of only about four feet in the seven miles which intervene between Queenston and the shores of the lake.” (Sir Chas. Lyell.)

Through—banks. Also a supposition, but the existence of an old river-bed, among other things, justifies the supposition. Sir C. Lyell thinks it has taken 35,000 years for the Falls to reach their present position.

2. General Brock. Major-General Sir Isaac Brock was born on the island of Guernsey on the 6th of October, 1769, and educated at Southampton and at Rotterdam. He entered the British army at the age of fifteen, and in 1799 served with his regiment in the expedition to Holland under Sir Ralph Abercrombie. In this campaign Brock distinguished himself greatly, and was wounded in the battle of Egmont-of-Zee, on the 2nd October. Assuming the Lieut.-Colonelcy of the 49th Regiment he was appointed second-in-command of the land forces at the attack on Copenhagen, under Lord Nelson, on the 2nd April, 1801. In the following year he sailed with his regiment for Canada, and in 1806 succeeded to the command of the troops in the two Provinces. In 1810 he proceeded to the Upper Province, and was shortly afterwards appointed Major-General of the staff of North America; and on war breaking out between the American Colonies and England, he commanded the combined English and Canadian forces.

9. **doughty**. Originally, this word meant "brave;" now it is used only in a sportive or an ironical sense, as here.

12. **Thermopylæ**. See note on "Sparta's King," Pt. I., p. 97.

Marathon. A plain in Greece on the coast north-east of Athens, where, in B.C. 490, the Athenians defeated a host of invading Persians.

I. Give the Rhetorical Analysis of par. 1.

II. Analyze precipitous, important, invasion, composed, regulars, regiment, patriotic, inhabitant, companies, resistance, unfrequented, undefended, captured, desperate, compelled, anxiously, spectator, sacrifice, valuable, gratulation, memorial.

III. Form sentences to show the proper prepositions to use after abhorrence, advantage, connect, envious, differ, familiar, entrance, frightened, concerned, and angry.

IV. Expand into a composition the following—

PARAGRAPH HEADS:—(1) Position of the armies; their numbers; the Canadians resolve to resist to the death.

(2) The night of the 12th of October; the Americans cross the river; they capture the battery on the height.

(3) General Brock arrives; leads his men to the attack; his fall; his men attempt to avenge him; they are forced to retreat.

(4) General Sheaffe arrives with reinforcements; he advances against the enemy; his success; the losses of the combatants.

(5) Brock's death a blow to Canadians; the honors shown him; Queenston Heights.

XXVIII.—THE DEATH-BED.

HOOD.

Thomas Hood [1779-1845], the greatest wit of his day, maintained throughout his lifetime an unavailing struggle against poverty. He is best known as a humorist, but some of his poems are remarkable for their touching pathos—notably *The Song of the Shirt*, and *The Bridge of Sighs*. The following gem describes the tranquil death of a gentle spirit—a passing away so imperceptible that it seemed a translation rather than the last sad scene.

1. We watched her breathing through the night—

Her breathing soft and low—

As in her breast the wave of life

Kept heaving to and fro.

2. So silently we seemed to speak,

So slowly moved about,

As we had lent her half her powers,

To eke her living out.

3. Our very hopes belied our fears,
Our fears our hopes belied ;
We thought her dying when she slept,
And sleeping when she died.
 4. For when the morn came dim and sad,
And chill with early showers,
Her quiet eyelids closed. She had
Another morn than ours.
-

COMPOSED BY THE SEA-SIDE, NEAR CALAIS.

AUGUST, 1802.

Fair star of evening, splendor of the west,
Star of my country !—on the horizon's brink
Thou hangest, stooping, as might seem, to sink
On England's bosom ; yet well pleased to rest
Meanwhile, and be to her a glorious crest
Conspicuous to the nations. Thou, I think,
Should'st be my country's emblem ; and should'st wink,
Bright star ! with laughter on her banners, drest
In thy fresh beauty. There ! that dusky spot
Beneath thee, that is England ; there she lies.
Blessings be on you both ! one hope, one lot,
One life, one glory !—I, with many a fear
For my dear country, many heartfelt sighs,
Among men who do not love her, linger here.

—*Wordsworth.*



XXIX.—TRUE GREATNESS.

GEORGE ELIOT.

Marian C. Evans [1820-1881], better known by the pen name of "George Eliot," was born in Warwickshire, England, and for over twenty-years has ranked as the first of English novelists. Her literary life began as a contributor to the *Westminster Review* and a translator of German philosophical works, followed by the publication in *Blackwood's Magazine* of *Scenes of Clerical Life*, her first work of fiction. In 1858 appeared *Adam Bede*, a masterly novel, after which came in succession *The Mill on the Floss*, *Silas Marner*, *Romola*, *Felix Holt*, *Middlemarch*, and *Daniel Deronda*. A drama in blank verse, entitled *The Spanish Gypsy*, also came from her pen, and a still later volume, *The Legend of Jubal and other Poems*. With the exception of *Romola*, the scene of which is laid in Italy, her novels, for the most part, deal with English rural life, which she depicts with great fidelity. Her intellect is masculine; and her novels, rich in analysis of human motives, display unusual creative power, combined with wonderful insight into character.

Sa vo na ro' la Ro mo' la pla' cid ly in' fa mous

1. On the evening of the twenty-second of May, 1509, the day before the anniversary of the burning of Savonarola,

two figures were seated at the wide doorway of a handsome house in Florence. Lillo, a boy of fifteen, sat on the ground, with his back against the angle of the door-post, and his long legs stretched out, while he held a large book open on his knee, and occasionally made a dash with his hand at an inquisitive fly, with an air of interest stronger than that excited by the finely-printed copy of Petrarch which he kept open at one place, as if he were learning something by heart.

2. Romola sat nearly opposite Lillo, but she was not observing him. Her hands were crossed on her lap, and her eyes were fixed absently on the distant mountains: she was evidently unconscious of anything around her. An eager life had left its marks upon her: the finely-moulded cheek had sunk a little; the golden crown was less massive; but there was a placidity in Romola's face which had never belonged to it in youth. It is but once that we can know our worst sorrows, and Romola had known them while life was new.

3. Absorbed in this way, she was not at first aware that Lillo had ceased to look at his book, and was watching her with a slightly impatient air, which meant that he wanted to talk to her, but was not quite sure whether she would like that entertainment just now. But persevering looks make themselves felt at last. Romola did presently turn away her eyes from the distance and met Lillo's impatient dark gaze with a brighter and brighter smile. He shuffled along the floor, still keeping the book on his lap, till he got close to her and lodged his chin on her knee.

4. "What is it, Lillo?" said Romola, pulling his hair back from his brow. Lillo was a handsome lad, but his features were turning out to be more massive and less regular than

2. golden crown. Her hair.

3. Absorbed. Romola was thinking of days gone by.

4. Tuscan peasant. Lillo's mother was a peasant woman, not Romola.

his father's. The blood of the Tuscan peasant was in his veins.

"Mamma Romola, what am I to be?" he said, well contented that there was a prospect of talking till it would be too late to con "Petrarch" any longer.

"What should you like to be, Lillo? You might be a scholar. My father was a scholar, you know, and taught me a great deal. That is the reason why I can teach you."

"Yes," said Lillo, rather hesitatingly. "But he is old and blind in the picture. Did he get a great deal of glory?"

5. "Not much, Lillo. The world was not always very kind to him, and he saw meaner men than himself put into higher places because they could flatter and say what was false. And then his dear son thought it right to leave him and become a monk; and after that my father, being blind and lonely, felt unable to do the things that would have made his learning of greater use to men, so that he might still have lived in his works after he was in his grave."

"I should not like that sort of life," said Lillo. "I should like to be something that would make me a great man, and very happy besides—something that would not hinder me from having a good deal of pleasure."

6. "That is not easy, my Lillo. It is only a poor sort of happiness that could ever come by caring very much about our own narrow pleasures. We can have the highest happiness, such as goes along with being a great man, only by having wide thoughts, and much feeling for the rest of the world as well as ourselves; and this sort of happiness often brings so much pain with it that we can tell it from pain only by its being what we would choose before everything, because our souls see it is good. There are so many things wrong and difficult in the world that no man can be great—he can hardly keep himself from wickedness—unless he gives up thinking much about pleasures or rewards, and gets strength to endure what is hard and painful. My

father had the greatness that belongs to integrity; he chose poverty and obscurity rather than falsehood. And there was Savonarola—you know why I keep to-morrow sacred: *he* had the greatness which belongs to a life spent in struggling against powerful wrong, and in trying to raise men to the highest deeds they are capable of. And so, my Lillo, if you mean to act nobly and seek to know the best things God has put within reach of men, you must learn to fix your mind on that end, and not on what will happen to you because of it. And remember, if you were to choose something lower, and make it the rule of your life to seek your own pleasure and escape from what is disagreeable, calamity might come just the same; and it would be calamity falling on a base mind, which is the one form of sorrow that has no balm in it, and that may well make a man say, 'It would have been better for me if I had never been born.' I will tell you something, Lillo."

7. Romola paused for a moment. She had taken Lillo's cheeks between her hands, and his young eyes were meeting hers.

"There was a man to whom I was very near, so that I could see a great deal of his life, who made almost everyone fond of him, for he was young, and clever, and beautiful, and his manners to all were gentle and kind. I believe when I first knew him, he never thought of doing anything cruel or base. But because he tried to slip away from everything that was unpleasant, and cared for nothing else so much as his own safety, he came at last to commit some of the basest deeds—such as make men infamous. He denied his father, and left him to misery; he betrayed every trust that was reposed in him, that he might keep himself

6. has no balm. Because there is no inward consciousness of worth to sustain one in misfortune.

7. Romola paused. To command her feelings; she is going to speak of her own husband, Lillo's father.

safe and get rich and prosperous. Yet calamity overtook him."

anniversary; the day on which an event is annually celebrated.

inquisitive; prying, having a strong desire to see or to know.

placidity; mildness, sweetness of disposition.

absorbed; wholly engaged in, so as to be forgetful of all else.

integrity; uprightness, honesty.

obscurity; state of being unknown to fame.

calamity; a great misfortune.

infamous; odious, detestable.

betrayed; violated, proved unfaithful to.

1. **Savonarola**; a Dominican monk of austere piety, and a famous reformer of Florence; he endeavored to bring about reforms in the Church and the State, but was finally accused of heresy and burnt A.D. 1498.

I. Add as many as possible of the suffixes **al, ed, er, s, ous, ness, and ly** to the following words, and give the meaning of each derivative:—lonely, employ, silly, love, giddy, gaudy, lofty, supply, marry, gay, plenty, continue, supply, jelly, and busy.

II. Distinguish between **compare with** and **compare to**; **die of** and **die by**; **confide in** and **confide to**; **confer on** and **confer with**; **martyr for** and **martyr to**; **impatient at**, **impatient for**, and **impatient of**.

III. Expand into a composition the following—

PARAGRAPH HEADS:—I. Who Lillo and Romola were; their appearance; what they were doing; how they drifted into conversation.

2. Lillo's desires; the value of pleasure and glory.

3. Romola's opinion of life; she tells the story of her father; her advice to Lillo; act nobly without thought of how others will treat you.

4. The man who tried to avoid unpleasant things; he betrays every trust; denies his father; is overtaken by calamity.

Oh, may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence; live
In pulses stirred to generosity,
In deeds of daring rectitude, in scorn
Of miserable aims that end with self,
In thoughts sublime that pierce the night like stars,
And with their mild persistence urge men's minds
To vaster issues:—So to live is heaven.

—George Eliot.

XXX.—MARSTON MOOR

W. M. PRAED.

Winthrop Mackworth Praed [1802-1839], one of a group of clever young collegians who, while at Eton with Macaulay and other literary aspirants of the time, edited the *Etonian*, a sprightly College magazine. Praed studied for the Bar, but entered political life, and became a member of the English House of Commons. He is the best known to literature, however, as a brilliant writer of *Vers de Société*, and an ingenious constructor of charades and literary trifles.

cav' a liers

rec' re ant

ra' pi er

1. To horse! to horse! Sir Nicholas, the clarion's note is high!

To horse! to horse! Sir Nicholas, the big drum makes reply!

Ere this hath Lucas marched, with his gallant cavaliers,
And the bray of Rupert's trumpet grows fainter in our ears.

To horse! to horse! Sir Nicholas! White Guy is at the door,

And the raven whets his beak o'er the field of Marston Moor.

2. Up rose the Lady Alice from her brief and broken prayer,

And she brought a silken banner down the narrow turret stair;

Oh! many were the tears that those radiant eyes had shed

As she traced the bright word "Glory" in the gay and glancing thread;

1. To horse! The poet in imagination is present and takes a sympathetic part in the proceedings, now on this side, now on that.

ELOCUTIONARY.—Stanza 1. To horse! Loud orotund tone of command. What is the prevailing time in this stanza? 2. Change to narrative pure tone. Read ll. 3-6 slowly, in a mournful tone.

And mournful was the smile which o'er those lovely features ran

As she said, "It is your lady's gift; unfurl it in the van!"

3. "It shall flutter, noble wench, where the best and boldest ride,

'Midst the steel-clad files of Skippon, the black dragoons of Pride;

The recreant heart of Fairfax shall feel a sicklier qualm, And the rebel lips of Oliver give out a louder psalm,

When they see my lady's gewgaw flaunt proudly on their wing,

And hear her loyal soldiers shout, 'For God and for the King!'"

4. 'Tis noon. The ranks are broken; along the royal line They fly—the braggarts of the Court! the bullies of the Rhine!

Stout Langdale's cheer is heard no more, and Astley's helm is down,

And Rupert sheathes his rapier with a curse and with a frown;

And cold Newcastle mutters, as he follows in their flight, "The German boar had better far have supped in York to-night."

5. The knight is left alone; his steel cap cleft in twain, His good buff jerkin crimsoned o'er with many a gory stain;

Yet still he waves his banner, and cries amid the rout, "For Church and King, fair gentlemen! spur on, and fight it out!"

3. Read so as to express the boldness and energy of the speaker. **For God—King!** Loud, shouting tone. 4. Narrative tone. Read "the braggarts—Court! the bullies—Rhine!" in a contemptuous tone. Read the last line according to the description "mutters." 5. Pause after "left," "cap," "jerkin," "still." Why? How should l. 4 be read? Notice the change of tone in ll. 5-6.

And now he wards a Roundhead's pike, and now he
 hums a stave,
 And now he quotes a stage-play, and now he fells a
 knave.

6. God aid thee now, Sir Nicholas! thou hast no thought
 of fear;

God aid thee now, Sir Nicholas! for fearful odds are
 here!

The rebels hem thee in, and at every cut and thrust,
 "Down, down," they cry, "with Belial! down with him
 to the dust!"

"I would," quoth grim old Oliver, "that Belial's trusty
 sword

This day were doing battle for the Saints and for the
 Lord!"

7. The Lady Alice sits with her maidens in her bower,
 The gray-haired warder watches from the castle's top-
 most tower;

"What news? what news, old Hubert?"—"The battle's
 lost and won:

The royal troops are melting, like mists before the sun!
 And a wounded man approaches—I'm blind and cannot
 see,

Yet sure I am that sturdy step my master's step must
 be!"

8. "I've brought thee back thy banner, wench, from as
 rude and red a fray

As e'er was proof of soldier's thew, or theme for min-
 strel's lay!

6. God aid, etc. Tone of prayer. I would, etc. Gruff, surly
 tone. 7. What news?—Hubert? Tone of anxious inquiry. The
 battle's—approaches. Read in the tone one would use in answering
 a question. Yet sure—must be! Joyous tone. 8. Read as in
 stanza 3.

Here, Hubert, bring the silver bowl, and liquor *quantum suff.*

I'll make a shift to drain it yet, ere I part with boots and buff—

Though Guy, through many a gaping wound, is breathing forth his life,

And I come to thee a landless man, my fond and faithful wife!

9. "Sweet! we will fill our money-bags, and freight a ship for France,

And mourn in merry Paris for this poor land's mischance:

For if the worst befall me, why, better axe and rope,

Than life with Lenthal for a king, and Peters for a pope!

Alas! alas! my gallant Guy!—curse on the crop-eared boor

Who sent me, with my standard, on foot from Marston Moor!"

8. Note the cool indifference of Sir Nicholas to danger; he has done his duty nobly, and quietly

takes the consequences. Note, too, how he loves and honors, in his own way, Lady Alice, his wife.

clarion; a trumpet with a clear sound.

gew-gaw; a showy object of little value.

turret; a small tower.

files; rows of soldiers.

flaunt; wave to and fro in the wind, making a grand display.

recreant; mean-spirited.

qualm; an uneasiness of conscience.

rapier; a small sword.

The battle of Marston Moor was fought July 2nd, 1644; it ruined the king's affairs in the North.

1. **Sir Nicholas**; a royalist knight. **Lucas**; a royalist leader. **Rupert**; son of Charles I.'s sister, Elizabeth, and Frederic Count Palatine of Germany. He was the most dashing leader on the king's side during the civil war. **White Guy**. The horse of Sir Nicholas. **raven—Moor**. The raven was long superstitiously regarded as a bird of ill omen. Here it is preparing for a feast, for it knows a battle is to be fought.

2. **unfurl—van!** A knight honored his lady most when he displayed her gift in the places of greatest danger.

3. **wench**. A term of endearment; at present it has quite a contrary sense. **Skippon, Pride**. Leaders on the side of the Parliament. **Fairfax** (Lord Thomas)

left the king's service when the war broke out and entered the parliamentary army where he proved himself an able officer. In 1845 he was made commander-in-chief, but he resigned his commission rather than march against the Scots in 1650. **Oliver**; Cromwell. See Thompson's *History of England*. **psalm**. The parliamentary army sang psalms in place of the often coarse songs of the king's army.

4. bullies of the Rhine! Those who came from Germany with Rupert. **Langdale, Astley**. Royalist leaders. The latter, on being captured, in Gloucestershire, in 1645, sometime after the battle of Naseby, remarked, "You have now done your work, and may go to play—unless you will fall out among yourselves." **Newcastle**. The marquis of Newcastle had been very liberal as well as active in the king's cause, and had opposed venturing this battle. He left England in disgust soon after it took place.

5. Church. The Puritans wished a reform in Church government, and also to some extent, in doctrine. By the treaty with the Scots, it was understood that the Presbyterian form of Church government should be the established one. **quotes a stage-play**. The Puritans thought theatres immoral. These acts of the knight show his perfect coolness in midst of danger.

6. Belial. A disgusting god of the Canaanites. Among the Jews, "A son of Belial," was a term applied to the worst of characters. The "Roundheads" applied this term to their opponents. **I would—Oliver**. Note Cromwell's appreciation of the knight's valor. **Saints**. That is, the side of the Parliament.

8. quantum suff. A Latin phrase meaning "as much as I may want." **part—buff**. That is, cease to be a soldier. **landless man**. Estates of those who fought for the king were, in the main, forfeited by Act of Parliament.

9. Lenthall. Speaker of the Commons. **Peters**. A prominent Puritan clergyman, secretary to Cromwell, and author of accounts of several operations during the war. **crop-eared**. A scornful allusion to the shameful punishment inflicted upon Puritans by sentence of the king's courts; the tops of the ears were cut off by the public executioner.

XXXI.—NATIONAL MORALITY.

BRIGHT.

The Right Hon. John Bright [1811—], a great English politician and orator, was born near Rochdale, Lancashire. In 1839, in connection with Richard Cobden, he founded the Anti-Corn Law League, a society organized for the purpose of removing the duty on corn. He entered Parliament in 1843 and has for forty years been a conspicuous figure in English politics, and a vigorous advocate of industrial and financial reform. He is an ardent Free Trader, and, as a member of the Society of Friends (Quakers), he has been a life-long opponent of war and military aggression. In 1868, during Mr. Gladstone's administration, he received the appointment of President of the Board of Trade, a position, however, which he had shortly to surrender from ill-health. At a later date he held for a time the Chancellorship of the Duchy of Lancaster. In the field of Parliamentary and public oratory, Mr. Bright has won great fame.

ba ro' ni al
ad' e quate

con' fines
cim' e ter (*sim*)

in ev' i ta bly
or ac' u lous

1. I believe there is no permanent greatness to a nation except it be based upon morality. I do not care for mili-

tary greatness or military renown. I care for the condition of the people among whom I live. There is no man in England who is less likely to speak irreverently of the Crown and Monarchy of England than I am; but crowns, coronets, mitres, military display, the pomp of war, wide colonies, and a huge empire, are, in my view, all trifles light as air, and not worth considering, unless with them you can have a fair share of comfort, contentment, and happiness among the great body of the people. Palaces, baronial castles, great halls, stately mansions, do not make a nation. The nation in every country dwells in the cottagè; and unless the light of your Constitution can shine there, unless the beauty of your legislation and the excellence of your statesmanship are impressed there on the feelings and condition of the people, rely upon it you have yet to learn the duties of government.

2. I have not pleaded, as you have observed, that this country should remain without adequate and scientific means of defence. I acknowledge it to be the duty of your statesmen, acting upon the known opinions and principles of ninety-nine out of every hundred persons in the country, at all times, with all possible moderation, but with all possible efficiency, to take steps which shall preserve order within and on the confines of your kingdom. But I shall repudiate and denounce the expenditure of every shilling, the engagement of every man, the employment of every ship which has no object but intermeddling in the affairs of other countries, and endeavouring to extend the boundaries of an Empire which is already large enough to satisfy the greatest ambition, and I fear is much too large for the highest statesmanship to which any man has yet attained.

3. The most ancient of profane historians has told us that the Seythians of his time were a very warlike people,

2. order—confines. That is, to keep peace among the inhabitants themselves and to prevent

other nations from disturbing that peace.

and that they elevated an old cimeter upon a platform as a symbol of Mars, for to Mars alone, I believe, they built altars and offered sacrifices. To this cimeter they offered sacrifices of horses and cattle, the main wealth of the country, and more costly sacrifices than to all the rest of their gods. I often ask myself whether we are at all advanced in one respect beyond those Scythians. What are our contributions to charity, to education, to morality, to religion, to justice, and to civil government, when compared with the wealth we expend in sacrifices to the old cimeter?

4. Two nights ago I addressed in this hall a vast assembly composed to a great extent of your countrymen who have no political power, who are at work from the dawn of the day to the evening, and who have therefore limited means of informing themselves on these great subjects. Now I am privileged to speak to a somewhat different audience. You represent those of your great community who have a more complete education, who have on some points greater intelligence, and in whose hands reside the power and influence of the district. I am speaking, too, within the hearing of those whose gentle nature, whose finer instincts, whose purer minds, have not suffered as some of us have suffered in the turmoil and strife of life. You can mould opinion, you can create political power,—you cannot think a good thought on this subject and communicate it to your neighbours,—you cannot make these points topics of discussion in your social circles and more general meetings, without affecting sensibly and speedily the course which the government of your country will pursue. May I ask you, then, to believe, as I do most devoutly believe, that the moral law was not

4. for nations—citizens. Observe that Mr. Bright says a nation's conduct should be guided

by the same principle as a man's conduct, and that in no case does "might make right."

written for men alone in their individual character, but that it was written as well for nations, and for nations great as this of which we are citizens. If nations reject and deride that moral law, there is a penalty which will inevitably follow. It may not come at once, it may not come in our lifetime; but, rely upon it, the great Italian is not a poet only, but a prophet, when he says—

“The sword of heaven is not in haste to smite,
Nor yet doth linger.”

5. We have experience, we have beacons, we have landmarks enough. We know what the past has cost us, we know how much and how far we have wandered, but we are not left without a guide. It is true, we have not, as ancient people had, Urim and Thummim—those oraculous gems on Aaron’s breast—from which to take counsel, but we have the unchangeable and eternal principles of the moral law to guide us, and only so far as we walk by that guidance can we be permanently a great nation, or our people a happy people.

5 **We—enough.** For example: Scotland and England were united on the principles of justice; peace and good-will have been the re-

sult. Ireland was treated unjustly in every way; crime, disorder, and ill-will have followed.

coronets; crowns worn by princes and nobles.

mitres; crowns worn by cardinals, archbishops, bishops, and sometimes by abbots.

confines; boundaries.

repudiate; disclaim.

profane historians; those who write the history of a nation in general.

cimeter; a short curved sword, used by Persians and Turks.

turmoil; trouble and confusion.

1. **I do—renown.** Mr. Bright is a member of the Society of Friends, or Quakers, who are utterly opposed to war. **I care—live.** Mr. Bright’s life-long work has been the endeavor to better the condition of the lower classes.

3. **profane historians.** Herodotus (*he rod’o tus*); he was a Greek who spent a large part of his life in travel, visiting numerous countries, and writing from report as well as from observation. He was born B.C. 484, and lived to an advanced age. **Scythians.** See note under “Our Aryan Forefathers.” **Mars.** Among the ancient Greeks and Romans, the god of war. **wealth—cimeter.** The enormous debt of Great Britain—upwards of £700,000,000—has been contracted by wars waged since A.D. 1693. By no means all of them, however, have been unrighteous. **without—**

4. **pursue.** The members of the government owe their positions to the people, and thus will be guided in their actions by the wishes of the people. **moral law.** The Ten Commandments, because they are guides for man's conduct; but the term here includes all principles of right whatever. **great Italian.** Dante (*Dahn' tay*), born at Florence A.D. 1265, died A.D. 1321: his great work is the "Divine Comedy."

5. **Urim and Thummim.** See Exodus xxviii, 30; Numbers xxvii, 21.

I. Dictation exercise, par. 1 and 2; analysis and parsing, the last three sentences of par. 4.

II. Analyze permanent, morality, military, irreverently, legislation, impressed, scientific, efficiency, expenditure, profane, deride, sacrificer, influence, affecting, pursue, reject, penalty, inevitably, eternal, adequate.

III. Distinguish between I have never yet succeeded; *I have never succeeded as yet.* What do you think of my horse running to-day? *What do you think of my horse's running to-day?* He is a swifter messenger than writer; *He is a swifter messenger than a writer.* He was not unwelcome; *He was welcome.* I wrote the letter; *I have written the letter.* I like him better than her; *I like him better than she.*

IV. Draw up a scheme of paragraphs, as in lesson XXVII., and thence reproduce the substance of this lesson.

THE UNEXPRESSED.

W. W. STORY.

Strive not to say the whole! the Poet in his Art
Must intimate the whole, and say the smallest part.

The young moon's silver arc her perfect circle tells;
The limitless within Art's bounded outline dwells.

Of every noble work the silent part is best,
Of all expression, that which cannot be expressed.

Each act contains the life, each work of Art the world,
And all the planet laws are in each dew-drop pearled.

XXXII.—THE BARONS AT RUNNYMEDE.

PROF. STUBBS, M.A.

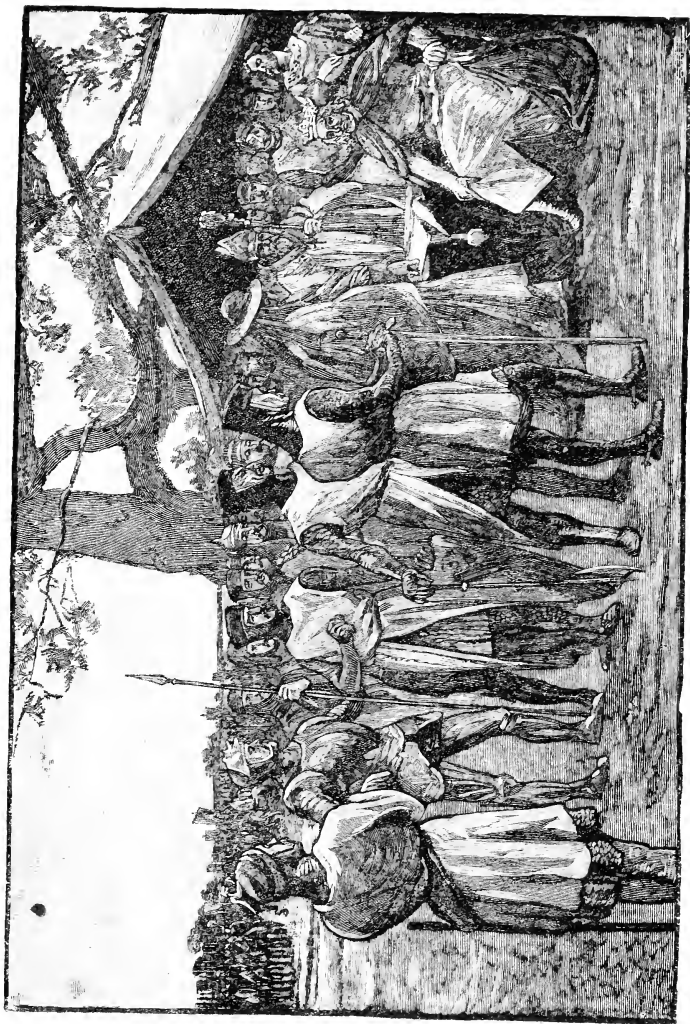
The Rev. Wm. Stubbs, LL.D. [1825—], Regius Professor of Modern History at Oxford, an eminent archæologist, and a learned writer on English Constitutional History, is best known to modern students by his *Select Charters and other Illustrations of English Constitutional History*, and by his great work on *The Constitutional History of England, in its Origin and Development*. His writings exhibit great research and an intimate knowledge of English annals, ecclesiastical and national.

ma nœu' vre (ma nu' ver)
pha' lanx
bish' op rics

Mag' na Chart' a (kart)
per spi cu' i ty
med i æ' val

1. On King John's return from his expedition to France in 1214, he resolved to master the Northern Barons who had refused to accompany him; he found them not only resolved but prepared and organized to resist him, perhaps even encouraged by his ill success. They had found in Stephen Langton a leader worthy of the cause, and able to exalt and inform the defenders of it. Among those defenders were men of very various sorts; some who had personal aims merely, some who were fitted by education, accomplishments, and patriotic sympathies for national champions, some who were carried away by the general ardor. In general they were divided into three classes: those Northern barons who had begun the quarrel, the constitutional party who joined the others in a great meeting held at St. Edmunds, in November, 1214, and those who adhered later to the cause, when they saw that the king was helpless.

2. It was the two former bodies that presented to him their demands a few weeks after he returned from France. He at once refused all, and began to manœuvre to divide the consolidated phalanx. First he tried to disable them by demanding the renewal of the homages throughout the



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country and the surrender of the castles. He next tried to detach the clergy by granting a charter to secure the freedom of election to bishoprics; he tried to make terms with individual barons; he delayed meeting them from time to time; he took the cross, so that if any hand was raised against him it might be paralyzed by the cry of sacrilege; he wrote urgently to the Pope to get him to condemn the propositions, and excommunicate the persons, of the barons. They likewise presented their complaint at Rome, resisted all John's blandishments, and declined to relax one of their demands or to give up one of their precautions.

3. Negotiations ceased, and preparations for war began about Easter, 1215; the confederates met at Stamford, then marched to Brackly, Northampton, Bedford, Ware, and so to London, where they were received on the 24th of May. The news of their entry into London determined the action of those who still seemed to adhere to the king, and they joined them, leaving him almost destitute of forces, attended by a few advisers whose hearts were with the insurgents, and a body of personal adherents who had little or no political weight beside their own unpopularity.

4. Then John saw himself compelled to yield, and he yielded; he consented to bind himself with promises, in which there was nothing sincere but the reluctance with which he conceded them. Magna Charta, the embodiment of the claims which the archbishops and barons had based on the charter of Henry I., was granted at Runnymede, on June 15, 1215. Magna Charta was a treaty of peace between the king and his people, and so is a complete national act. It is the first act of the kind, for it differs from the charters issued by Henry I., Stephen, and Henry II., not only in its greater fulness and perspicuity, but by having a distinct machinery provided to carry it out. Twenty-five barons were nominated to compel the king to fulfil his part. It was not, as has been said, a selfish

attempt on the part of the barons to secure their own privileges; it provided that the commons of the realm should have the benefit of every advantage which the two elder estates had won for themselves, and it bound the barons to treat their own dependents as it bound the king to treat the barons.

5. Of its sixty-three articles, some provided securities for personal freedom; no man was to be taken, imprisoned, or damaged in person or estate, but by the judgment of his peers and by the law of the land. Others fixed the rate payments due by the vassal to his lord. Others presented rules for national taxation, and for the organization of a national council, without the consent of which the king could not tax. Others decreed the banishment of the alien servants of John. Although it is not the foundation of English liberty, it is the first, the clearest, the most united, and historically the most important of all the great enunciations of it; and it was a revelation of the possibility of freedom to the mediæval world. The maintenance of the Charter becomes from henceforth the watchword of English freedom.

organized; arranged after a regular plan.

mauœuvre; to scheme or plan.

consolidated phalanx; a closely arranged body of men.

homages; services paid by vassals to their feudal lord.

paralyzed; deprived of strength.

excommunicate; to deprive of Church privileges.

blandishments; soft words tending to win the heart.

embodiment; union into one body.

perspicuity; that quality of language which presents to the mind of another the precise idea of a writer or speaker.

mediæval world; the world of the Middle Ages.

1. expedition. To recover his lost provinces; he was unsuccessful owing to the defeat of his allies at Bouvines. **Langton.** Archbishop of Canterbury.

2. surrender of their castles. The king could demand this by law till the homage was paid; then he was obliged to restore them. **granting—bishopsrics.** See "The Interdict," Thompson's *History of England*. **took the cross.** That is, vowed to go on a crusade, during which time a curse was pronounced against those who should in any way try to harm the crusader. **he wrote—Pope.** John was the Pope's vassal, hence the act. It was very common also for disputes to be referred to the Pope for settlement.

4. **Runnymede.** Near Windsor. **charter of Henry I.** He had at the beginning of his reign granted a charter conferring certain privileges on the nobles and clergy, and granting liberties of various kinds to the common people. **elder estates.** Nobles and clergy; the common people were now beginning to claim rights, hence they were a young estate, or rank in the nation.

5. **Although—foundation.** This is to be sought in the early history of the English—even before they came to Britain. **Charter.** This charter was really written law, and if broken, the king could be taxed with violating his own word.

I. Add as many as possible of the suffixes *al, ed, er, s, ly, ness, ous,* to the following words:—*daisy, decay, steady, enjoy, effigy, occupy, colloquy, chimney, ready, journey, annoy, prophesy, felony, efficacy, dismay, penury, stately, day, accompany.*

II. Supply appropriate verbs in the following:—Not one of the scholars who here then, now attending school. Nearly every one of the scholars from the city. The last was one of the hardest grammar papers that ever been given. In the next stall to be found many kinds of books. He is not one of those who in matters over which they have no control. either of you a knife?

III. Draw up a scheme of paragraphs as in lesson XXVII., and thence reproduce the substance of this lesson.

XXXIII.—A LOST CHORD.

ADELAIDE A. PROCTER.

Adelaide Anne Procter [1825-1864], a daughter of Bryan Walter Procter, first won the public ear by her contributions to Dickens's *Household Words*. In 1858 she published *Legends and Lyrics*, a volume of pensive and even tender verse. Most of her work is characterized by an earnest religious sentiment, lit up with touches of the true artist.

1. Seated one day at the Organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.
2. I do not know what I was playing,
Or what I was dreaming then;
But I struck one chord of music,
Like the sound of a great Amen.
3. It flooded the crimson twilight,
Like the close of an Angel's Psalm,
And it lay on my fevered spirit
With a touch of infinite calm.

4. It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.
 5. It linked all perplexed meanings
Into one perfect peace,
And trembled away into silence
As if it were loth to cease.
 6. I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the Organ,
And entered into mine.
 7. It may be that Death's bright angel
Will speak in that chord again,
It may be that only in Heaven
I shall hear that grand Amen.
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XXXIV—THE BATTLE OF TEL-EL-KEBIR.

(Adapted from the London "Times.")

Sal' a hieh	Ar ab' i Pa sha'	Ma hout' a (<i>hoot</i>)
ap pa ri' tion (<i>rishun</i>)	Khed' i ve	Kas' sas sin (<i>seen</i>)
Bel' ba is	Is ma' il i a (<i>eel</i>)	re ca pit' u lat ing

1. On the 11th and 12th of September Sir Garnet Wolseley reconnoitred the enemy's position. Behind the defences, which consisted of earthworks, redoubts, and a line of entrenchments four miles long, lay an Egyptian force, of the strength of which he had no certain knowledge.

2. The experience of an Egyptian sun on the desert sands had shown that though English troops could fight and conquer in the heat of the day, the hard task before

them had better be performed in the cool hours of the morning. To save his troops, to deceive the prying eyes of the enemy, and to seize the best moment for an assault, Sir Garnet decided to move under cover of the night and commence his attack before daylight.

3. Accordingly, at nightfall on the 12th, the camp was broken up, tents struck, packed, and placed in order, and availing itself of the absence of moonlight, the force moved silently forward in the order chosen for attack. After proceeding a short distance, the men bivouacked, no light or fire being allowed. At half-past one they rose from their sandy couches and advanced with less difficulty than is to be expected in night marches. There was some wandering astray, but, on the whole, the movement was steady. The total strength present was 11,000 bayonets, 2,000 sabres, and 60 guns, about half that of the enemy, excluding the Salahieh detachment.

4. The Highland Brigade on our left, under Sir Archibald Alison, and General Graham's Brigade on our right, supported by the Duke of Connaught and his Guards, stole forward through the darkness to the assault of the enemy's position. Knowing the effect produced by the sudden apparition of a brave enemy determined to charge, Sir Garnet decided to have no preliminary fire, but to trust only to the shadows of the night to veil his advance. It is said that the men were ordered not even to load if it could possibly be avoided, and, in any case, to close with the foe, and, breast to breast, decide the struggle with the bayonet. On both flanks the British attacking forces came within short distances of the enemy before they were perceived.

5. Dawn was faintly creeping up the eastern sky when the crest of a ridge some 500 yards in front of the Egyptian left became covered with moving objects telling black against the pale light. It was Graham's Brigade advancing. Then a single shot from the Egyptian lines rang out

in the stillness of the morning, and immediately the whole front of the position was broken by jets of red flame from rifle and cannon. It would seem that at this moment the rest of the troops down in the shadows of the plain had not been perceived, and that the fire was of that involuntary sort which tells of want of steady discipline.

6. For a moment the Brigade on the hill gazed upon the enemy at its feet, upon the dark lines of the earth-works with their fringe of flame. Then, with a grand cheer, the tide of British lads was let loose, and the blood of the men bounded fiercely in their veins as they rushed to meet the foe. But, as in this part of the field the English soldiers had been seen by the enemy, they were subjected to a hail of bullets. The Egyptian infantry clustered thickly on the parapets of the redoubts and poured down the slopes into the trenches. Hundreds of them, lying down, plied the head of the advancing brigade with fire.

7. The young soldiers deployed with perfect steadiness and advanced by sections, alternately lying down to fire and making short rushes towards the enemy's position, always under full control of their officers. As they came near the trenches they gathered themselves together, and, without an instant's hesitation, leaped into the midst of the enemy. Bayonet and butt were plied with deadly effect, and the second line, rushing down to join their comrades, found the trenches full of dead and wounded Arabs. The first line of the Egyptian defences was captured, with its redoubts. A stronger fort lay behind, still occupied heavily by the enemy and armed with 12 guns. Line after line of shelter trenches lay further on. To have stopped at this time would have been to re-enact the mistake of the Redan in the Crimea. The men cheered again, climbed the mount and the parapet of the fort, and bayoneted the gunners at their guns.

8. A quarter of an hour or twenty minutes from the first great rush after the firing advance sufficed to place the

intrenchments, with their supporting redoubts, in the hands of the English troops. Those of the enemy who were able fled, followed by the fire of the troops in the captured positions; and though other redoubts, as yet unattacked, fired for a while, the threat of the English cavalry coming behind caused them to be suddenly evacuated.

9. Towards the left of the British line the Highlanders advanced with a steadiness not to be surpassed. Not a shot was fired until they were within 300 yards of the enemy's position, and then came that burst of flame which had broken out at once along the whole Egyptian line, which had to be carried. Like their comrades on the right, during the first advance, the Highlanders pushed on for a time slowly and firing steadily, then cheered again, and rushed into the inner redoubt. The resistance of the Egyptians failed from that moment, and the battle was virtually over—the battle, but not the pursuit.

10. The Egyptian regiments, mingled together in one and disastrous retreat, had no rest given to them, no wild chance of rallying for a moment; for now it was the turn of the cavalry, which, sweeping round from the north, cut to pieces the tide of the fugitives. The same gallant spirit was displayed in other parts of the field. The 4th Brigade attacked boldly and suffered heavy losses, and the artillery did its part with its usual effectiveness.

11. But the battle was won in an old-fashioned way, suitable to the requirements of the case. If new occasions demand new means, old occasions demand the old means of the bayonet and the sabre. In former actions the artillery and cavalry had been chiefly conspicuous. The battle of Tel-el-Kebir was won by the infantry.

12. Nor was any chance of rallying allowed to the beaten enemy. The guns in the redoubts were turned against their former masters, and with astonishing swiftness portions of the British artillery bounded over intervening ditches and parapets into the heart of the position

and crushed the terrified masses by shrapnel fire, causing the accumulations of men to burst asunder and fly in all directions. Not a moment was lost. Straight over the battle-field the Indian contingent pressed the flying foe and moved swiftly upon Zagazig. It was joined by a battalion of Highlanders at or near Abou Essen, and together they occupied Zagazig that afternoon.

13. The bulk of the cavalry division and the Mounted Infantry, having cut through the flying masses, moved south-west by the desert road on Belbais, which it occupied after a slight skirmish, that evening, the guns, however, and the heavy cavalry being somewhat delayed by obstacles on the route. This force reached Cairo next morning, the 14th, after a splendid march of 39 miles under the blazing Egyptian sun, and saved the town from destruction, which had been threatened, and capturing Arabi himself. On the 14th, also, Sir Garnet Wolseley, the Head-quarters staff, and a company of Scots Guards, with the Duke of Connaught, moved on to Zagazig by train; thence next day, the 15th, to Benha and Cairo, entering the capital, amid the acclamations of the people, accompanied by detachments of Guards, Highlanders, and Marines.

14. One of Sir Garnet's first acts was to issue to his troops the following general order, which is itself a brief history of the campaign:—"The General Commanding-in-Chief congratulates the army upon the brilliant success which has crowned its efforts in the campaign terminated on the 14th inst., by the surrender of the citadel of Cairo and of Arabi Pasha, the chief rebel, against the authority of His Highness the Khedive. In twenty-five days the army has effected a disembarkation at Ismailia; has traversed the desert to Zagazig; has occupied the capital of Egypt; and has fortunately defeated the enemy four times—on August 24th, at Magfar; on the 25th, at Tel-el-Mahouta; on September 9th, at Kassassin; and, finally,

on September 13th, at Tel-el-Kebir. In recapitulating the events that have marked this short and decisive campaign, the General Commanding-in-Chief feels proud to place upon record the fact that these achievements are to be attributed to the high courage and noble devotion to duty which have animated all ranks under his command. Called upon to show discipline under exceptional privations, to give proof of fortitude in extreme toil, and to show contempt of danger in battle, general officers, non-commissioned officers, and men of the army, have responded with alacrity, adding another chapter to the long roll of British victories."

apparition; spectre; unearthly appearance.

preliminary; preparatory; preceding the main business.

deployed; formed a more extended front.

evacuated; withdrawn from; usually said of troops leaving a fortress.

virtually; in effect only, not in fact.

shrapnel; spherical cases filled with musket balls and powder.

Indian contingent; the proportion of troops furnished by India.

Khediye; Egyptian viceroy.

recapitulating; going over again the principal events.

I. Form derivatives from the stems of the following Latin root words:—*fama*, *heres*, *fiscus*, *luna*, *nutrio*, *primus*, *fundo*, *bini*, *alo*, *volo*, *pendeo*, *pœna*, *navis*, *fero*, *cerno*, *claudio*.

II. Supply appropriate verbs in the following:—If I _____ in his place, I should be afraid to go. If one's truthfulness _____ denied, what _____ one do? It is necessary that he _____ a good writer and some knowledge of bookkeeping. See thou _____ it not. If he _____, I shall answer. If he _____ the signal, he will come. Though he _____ me, yet will I trust in him. Though he _____ rich, yet for our sakes he became poor. Though my portion _____ but scant, I give it with good will.

III. Draw up a scheme of paragraphs, as in lesson XXVII., and thence reproduce "The Battle of Tel-el-Keber."

England and France had guaranteed to the Khediye the possession of his power in Egypt; but discontent having arisen among the officers of the Egyptian army, headed by Arabi Pasha, he was soon deprived of all real authority, notwithstanding the efforts of England and France to prevent it. As this movement endangered the important moneyed interests of British subjects in Egypt, it could not be allowed to go further. Arabi Pasha began new fortifications at Alexandria, and refused to discontinue work. Thereupon the English fleet bombarded the forts and took possession of the city, not, however, before a fearful massacre of Europeans had taken place. Shortly after this, Sir Garnet Wolseley was sent out. By an unexpected movement,

he seized upon the Suez Canal, and transported his troops and stores to Ismailia, whence he could most conveniently reach the Egyptian strongholds, especially Tel-el-Kebir. France, however, refused to interfere by force.

1. Tel-el-Kebir. The places mentioned in the text are all within, or nearly within, the delta of the Nile, and west from Ismailia, which is on the Suez canal, half way between Port Said and Suez.

Sir Garnet Wolseley, now Lord Wolseley, was born in Ireland in 1833. In 1852 he entered the army, and since then has seen service in nearly every part of the world—in Burmah, the Crimea, India, China, Canada—when, in 1867, he commanded the Red River expedition—and Ashantee. In 1874 he was Governor of Natal, and was subsequently sent to South Africa to take the command against the Zulus, but the war was over when he arrived. Since his last and brilliantly successful Egyptian campaign in 1882, he has been made a peer, under the title of Baron Wolseley, of Tel-el-Kebir.

4. Sir Archibald Alison, born at Edinburgh, 1826; he entered the army in 1846, and has been the almost constant comrade of Lord Wolseley in his various campaigns. He, too, has been made a peer. He is a son of the historian.

Duke of Connaught, Prince Arthur, third son of Queen Victoria.

7. mistake—Crimea. The English had assaulted the Rellan and penetrated to some distance within the works; but instead of pressing on to complete the victory, they halted for reinforcements. This gave the Russians also time to bring up their reinforcements, thus compelling the English to retire.

11. If new—means. At the present day, the chief reliance is placed upon the artillery and the breech-loading rifle. The charge with the bayonet was long the favorite mode of fighting in the English army.

13. saved the town. It was feared, with good reason, that exasperation at the defeat at Tel-el-Kebir would cause a massacre of Europeans at Cairo.

Arabi. The chief prisoners, who were handed over to the Khedive, would probably have been put to death at once had it not been for the interference of the English Government. A trial of Arabi was begun, but for State reasons it was stopped, and Arabi banished to Ceylon.

TO A VIRTUOUS YOUNG LADY.

Lady, that in the prime of earliest youth

Wisely hast shunned the broad way and the green,

And with those few art eminently seen

That labor up the hill of heavenly truth,

The better part with Mary and with Ruth

Chosen thou hast; and they that overween,

And at thy growing virtues fret their spleen,

No anger find in thee, but pity and ruth.

Thy care is fixed, and zealously attends

To fill thy odorous lamp with deeds of light,

And hope that reaps not shame. Therefore be sure

Thou, when the bridegroom with his feastful friends

Passes to bliss at the mid-hour of night,

Hast gained thy entrance, Virgin wise and pure.

—Milton.

XXXV.—TO A SKYLARK.

SHELLEY.

Percy Bysshe Shelley [1792-1822], may be said to be, intellectually, the most richly endowed of the English lyric poets. He has invested poetry with its highest attributes, if we except the taint of atheism, which mars some of his best work. For his infidel opinions he was expelled from his College at Oxford, where, before he was eighteen, he had published *Queen Mab* and *The Revolt of Islam*—poems that are remarkable for grandeur of diction and boldness of imagination. The finest of his longer poems is *Alastor, or the Spirit of Solitude*, though *Prometheus Unbound* and his tragedy of *The Cenci* have more of passion and power. His lyric, *The Cloud*, and the odes *To a Skylark* and *To the West Wind*, are unsurpassed in the language. In 1821, appeared *Adonais*, a magnificent elegy on the death of Keats, and the following year the author's ashes were entombed beside that immortal singer in a Roman cemetery.

un pre med' i ta ted a e' ri al Hy me ne' al sa ti' e ty

1. Hail to thee, blithe spirit!—

Bird thou never wert,—

That from heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art.

2. Higher still, and higher,

From the earth thou springest;

Like a cloud of fire

The blue deep thou wingest,

And singing still dost soar, and soaring ever singest.

Note throughout the poem the great number and beauty of the figures employed, the richness and expressiveness of the language, and the rapture—the intense earnestness—of the poet.

1. wert. That is, “surely art not”—a peculiar use of the word. What is implied in the dashes?

Pourest—art. Observe how

these words show the character of the bird's song.

In—art. Implying that man's songs are premeditated, and therefore not so natural.

2. Higher—higher. Note that the poet now describes the lark's ascent. Like—fire. Gleaming in the sun.

3. In the golden lightning
 Of the sunken sun,
 O'er which clouds are bright'ning,
 Thou dost float and run,
 Like an unbodied joy whose race is just begun.

4. The pale purple even
 Melts around thy flight ;
 Like a star of heaven
 In the broad daylight,
 Thou art unseen, but yet I hear thy shrill delight.

5. Keen as are the arrows
 Of that silver sphere,
 Whose intense lamp narrows
 In the white dawn clear,
 Until we hardly see, we feel that it is there.

6. All the earth and air
 With thy voice is loud,
 As, when night is bare,
 From one lonely cloud
 The moon rains out her beams, and heaven is overflowed.

3. unbodied joy. As if it had just become free from the body that confined it, and was rejoicing in its freedom. Another "reading" is "embodied." Explain the difference in meaning. whose—begun. And, therefore, more joyous.

4. Note the change: the lark rises before sunset, floats amid the "golden lightning" of sunset, and becomes invisible as the light fades, melts away. Bring out the force of the simile.

yet. Paraphrase. delight. Note the metonymy.

5. Keen—sphere. The moonbeams are called "arrows" in allusion to Diana, who, in the ancient Greek belief, was the goddess of the moon; she was represented as armed with bow and quiver. Note how the word "shrill" has suggested "keen."

6. As overflowed. Observe the exquisite beauty of these lines and the corresponding ones of stanza 7. Show clearly the force of the simile.

7. What thou art we know not ;
 What is most like thee ?
 From rainbow clouds there flow not
 Drops so bright to see,
 As from thy presence showers a rain of melody :—

8. Like a poet hidden
 In the light of thought,
 Singing hymns unbidden,
 Till the world is wrought
 To sympathy with hopes and fears it heeded not :

9. Like a high-born maiden
 In a palace tower,
 Soothing her love-laden
 Soul in secret hour
 With music sweet as love which overflows her bower :

10. Like a glow-worm golden
 In a dell of dew
 Scattering unbeholden
 Its ærial hue
 Among the flowers and grass which screen it from the view :

11. Like a rose embowered
 In its own green leaves,
 By warm winds deflowered,
 Till the scent it gives
 Makes faint with too much sweet these heavy-wingèd
 thieves ;

7. **What—not.** The poet is so enraptured that he knows not to what he is listening ; he can only compare it to what is most beautiful. **What—thee ?** He proceeds to answer his own question.

8. **Like—thought.** We often speak of being "buried in thought." **unbidden.** Coming of their own accord—spontaneous. **Till—not.** A personal refer-

ence: Shelley ever strove to do good to his fellow-men.

8-11. Note that throughout the idea of loneliness is kept up.

10. **unbeholden.** See l. 5 of this stanza.

11. **Makes—thieves.** As if the load of perfume were so great that it made the winds weary, and so they moved slowly as a bird with tired wings.

12. Sound of vernal showers
 On the twinkling grass,
 Rain-awakened flowers,
 All that ever was,
 Joyous, and clear, and fresh, thy music doth surpass ;

13. Teach us, sprite or bird,
 What sweet thoughts are thine :
 I have never heard
 Praise of love or wine
 That panted forth a flood of rapture so divine.

14. Chorus Hymeneal,
 Or triumphal chaunt,
 Matched with thine would be all
 But an empty vaunt—
 A thing wherein we feel there is some hidden want.

15. What objects are the fountains
 Of thy happy strain ?
 What fields, or waves, or mountains ?
 What shapes of sky or plain ?
 What love of thine own kind ? what ignorance of pain ?

16. With thy clear keen joyance
 Languor cannot be :
 Shadow of annoyance
 Never came near thee :
 Thou lovest ; but ne'er knew love's sad satiety.

14. **Chorus—chaunt.** The most joyous of songs. **A thing—want.** The lark's song was from a "full heart," indicating sincerity and intensity of feeling—differing in this respect from the other songs.

15. Following the questions here, we have the surmised answers.

16. **With—satiety.** Else the song would be sad.

17. Waking or asleep,
 Thou of death must deem
 Things more true and deep
 Than we mortals dream,
 Or how could thy notes flow in such a crystal stream?
18. We look before and after,
 And pine for what is not :
 Our sincerest laughter
 With some pain is fraught ;
 Our sweetest songs are those that tell of saddest thought.
19. Yet if we could scorn
 Hate, and pride, and fear ;
 If we were things born
 Not to shed a tear,
 I know not how thy joy we ever should come near.
20. Better than all measures
 Of delightful sound,
 Better than all treasures
 That in books are found,
 Thy skill to poet were, thou scorner of the ground !
21. Teach me half the gladness
 That thy brain must know,
 Such harmonious madness
 From my lips would flow,
 The world would listen then, as I am listening now.

17. Death is a terror to man and inspires mournful songs; death awaits the lark, yet the bird is joyous; hence it must see what death is more clearly than we do, and must feel assured that it should not be a terror in reality.

18. **Our** — thought. Note this blithe; gay, joyous.
unpremeditated; not prepared beforehand.
sphere; globe.

comparison of the songs of unhappy man and the happy lark.

19. Even if we are free from all causes of sorrow, we could never be so joyous as the lark.

21. **The world—then.** That is, "and obey." Cp. st. 8, ll. 3-5.

hymeneal; pertaining to marriage.
fraught; laden.



XXXVI.—PEN-PICTURES OF THE NORTH-WEST.

GRANT.

The Very Rev. George Munro Grant, D.D., Principal and Vice-Chancellor of Queen's University, Kingston, is a native of Pictou County, Nova Scotia, where he was born in the year 1835. He was educated at Pictou and at the West Point Seminary of the Presbyterian Church, completing his theological course at the University of Glasgow. For some years he held the pastorate of St. Matthew's Church, Halifax, and in 1877 accepted the Principalship of Queen's University. In 1873, he published *Ocean to Ocean*, a vividly written description of a tour across the Continent, in the company of the Chief Engineer and staff of the Canada Pacific Railway. Dr. Grant has contributed to English, American, and Canadian periodicals many able papers of a descriptive and controversial character, the latter marked by profound thought and much toleration. He has also con-

tributed largely to *Picturesque Canada*, of which he is editor-in-chief, and from which the following lessons are taken. His literary style is bright, picturesque, and racy.

a nem' o ne pat' ens ex ag ger a' ted (jcr) a do' be
har' bin ger (jcr) soli da' gos com pla' cent ly

I.—THE PRAIRIES.

1. Nowhere in the world is there such a breadth of fertile land untenanted as in the Great North-west. At some seasons of the year it does not look particularly inviting; but, no matter what the month, the first sight of the prairie makes an impression as profound as the first sight of the ocean.

2. Each season has its distinctive livery. When the warm suns of March and early April have licked up the snow, the dead grasses of the old year look bleached and flattened out by the storms of winter and the rain. If fires had swept over the ground in the autumn, a uniform rusty brown is seen in the spring, as far as the eye can reach. The prairie to a farmer then looks like a vast field. The only idea suggested is that of immensity.

3. At this season, where the soil is high and light, or where sandy ridges occur, the *anemone patens*, the first flower of the prairies, shows to the bright sun its pale blue, inclining sometimes to delicate white and sometimes to rich purple. The joy with which this harbinger of spring is welcomed by those who have seen no signs of life in garden or field for six long months can hardly be exaggerated. Like the Mayflower of the Maritime Provinces, it "blooms amid the snows." It flowers before its own leaves appear to live. The old dead leaves surround the new flower, and so the most beautiful life is seen to rise out of death. It is at once the first-fruits and the fit emblem of spring.

4. And now, a tender green begins to flush the boundless open. As spring advances, the grasses and plants gather strength. The prairie becomes a sea of green, flecked

with parti-colored grasses, and an infinite variety of flowering plants. The billowy motion of the taller species, as they bend and nod before the breeze, is the poetry of motion on a scale so vast that the mind is filled with a sense of the sublime, as well as satisfied with the perfect beauty and harmony that extends on all sides to the horizon. The atmosphere, balmy and flower-scented, is also so charged with electricity that the blood courses through the veins under the perpetual influence of a stimulant that brings no lassitude in its train. Summer comes crowded, or rather covered, with roses. The traveller across the prairies walks on roses and sleeps on roses. By the end of June the air is loaded with their perfume. These are followed by an innumerable variety of Asters, Solidagos, and the Golden Coriopsis.

5. But the ripe glories of the year are reserved for the season when summer merges into autumn. The tints of the woods in the older provinces are left far behind, by the wealth of the prairie colors. The reddish hue of the poas and other wild grasses, the salmon color of the sedges, the yellow of the bunch, buffalo, and blue-joint grass, the deep green of the vetches, the saffron-colored reeds, the red, white, blue and yellow of the rich autumn flowers, blend their beauties in a marvellous picture.

6. As autumn advances, the grasses take a lighter hue. They are dying. One by one the flowers disappear. Instead of the variety of color, so splendidly lavished a few weeks ago, there is only an unbroken field of yellow, fast merging into white. It is now well on in October. The days are cool; the nights cold. Winter is at hand. Keen frosts kill all remaining traces of vegetation. But winter is not yet. The sun seems to sweep higher. The atmosphere takes on a hazy and smoky look. The sun is red during the day and at his setting. The frosts cease, and the Indian summer of the North-west sets in. Day in and day out, often for weeks, this delicious afterglow,

during which existence is a luxury, continues. Then the sun sinks low again. The smoke and the haze clear away. The frost puts an end to farming operations, and the winter fairly commences—a winter terrible to the inexperienced for its length and severity, but to Canadians, perhaps the most enjoyable season of the year.

II.—A PIONEER'S LIFE.

1. If we would see the great North-west, and those who are making its future, we must go out to the quarter sections, which the toilers of the prairie are home-stading and preëmpting. There is enough to stir the imagination and warm the heart. From the beginning the elements of poetry are in the work and the men. The successive stages can be easily traced, and the progress is rapid.

2. Here is a picture of what is repeating itself every day. A group of families start from the older provinces in early spring, because, though they may have to suffer peculiar hardships at that season, they are anxious to put up their buildings and gather a partial crop from the upturned sod before the first winter comes. The farms consist, at the outset, of the vast stretch of untilled land that has waited long for the plough, the farm-house is the emigrant's wagon or "prairie schooner;" the stables, the sky; and his bed, a water-proof on the prairie.

3. In a week, less or more, the first house is up. Neighbor helps neighbor. A temporary house may be made of sods. At some points in Manitoba, stone houses are seen. But poplar logs, round or hewed, are the usual material, with perhaps a tier of oak or tamarack next to the ground, as poplar does not last long if in contact with moisture. Failing oak or tamarack, the building is set clear of the ground on stones, or even a stone wall, and, if possible, banked with sand which is always clean and dry. The corners of the logs are dove-tailed or set on each other in the notch and saddle style. The spaces between the

logs are chunked up with billets of wood and mortar. Sometimes, there is superadded a coating of the very tenacious white sandy clay, which is found everywhere in the Province, and which bakes harder than adobe. The roof is shingled or thatched, the thatch grass being put on with withes, or laid in white mud. Wealthy settlers build more pretentious frame houses; but lumber is expensive, and the poplar logs, if properly plastered, make a substantial and warm building, which is likely to last until the family is tired of it.

4. The settler now has shelter. Complacently he looks on his own neat, white-washed castle, and his own four walls. The walls are about all that he has; for the ground floor does not include even the Scotch "but and ben." It usually consists of one large room, with a rickety ladder in the middle, that leads to the loft or upper storey where rude quarters for the night are found.

5. A dark strip on the green prairie that bespeaks the presence of the plough is the next step in advance; then a piece of fencing, or one or two stables, or other out-houses. Cattle gather round the steading. Similar farm-houses spring up in all directions, dotting the hitherto lonely expanse with centres of life and interest.

6. June comes, and the plough is in full swing. "Gee," and "Haw," are heard for miles round. Black strips of ploughed land, becoming larger every day, are pleasantly noticeable. Fences are run up. Where the prairie has been broken beside the house, the chances are that the dark-green of the potato vine is seen coming through the sod; and farther off, a piece of oats or barley, looking strong and hearty. Perhaps a row of trees is planted along the road in front of the house.

7. And now, visit the settlement in August or September, the most delightful time of the year for prairie travelling, and ask the settlers how they like the new country. The answer will be, in ninety-nine cases out of a hundred, either

"First-class," or "You couldn't pay me to return to Ontario," or "I have got the best farm in the North-west." With pride, they point out the progress that has been made in a few months, and contrast it with what would have been accomplished in the same time on a bush farm in any of the older provinces.

8. Next year, a fine field of wheat is pretty sure to stretch away from the front door; the milk-house is furnished with rows of bright pans filled with creamy milk; but neither first year, second year, nor at any time is the passing stranger allowed to go on his journey without being offered the hospitality of the farm.

harbinger; a forerunner.

saffron; deep yellow.

lassitude; weariness, languor of body or mind.

billets; small logs.

vetches; wild pease.

adobe; unburnt brick hardened in the sun.

1. homestead. The grant of land given by Government to the settler on conditions of settlement. A **pre-emption** is an additional portion of land, the right of purchase of which the settler retains for three years by paying \$10.

I. Analyze **untenanted, immensity, exaggerated, perfect, stimulant, reserved, unexperienced, successive, temporary, include.** Form other words from the stems of the same root words.

II. Form sentences to illustrate the difference between **fertile** and *productive*; **impression** and *effect*; **bleached** and *whitened*; **suggest** and *prompt*; **immensity** and *size*; **surround** and *encircle*; **boundless** and *infinite*; **crowded** and *packed*; **prairie** and *lawn*.

III. Give the Rhetorical analysis of par. 1.

IV. Form a scheme of paragraphs, as in lesson XXVII., and thence reproduce (1) "The Prairies," and (2) "A Pioneer's Life."

Oh! it is excellent

To have a giant's strength; but tyrannous

To use it like a giant.

—*Shakespeare.*

XXXVII.—PEN-PICTURES OF THE NORTH-WEST.

(*Concluded.*)

bliz' zard

Cal' gar ry

Mi lan'

gla' cis

III.—A WINNIPEG BLIZZARD.

1. No city is gayer than Winnipeg on a fine winter's day. The bright sunshine and exhilarating air make one utterly regardless of thermometer registrations. But it should be seen, too, when a blizzard is raging through the streets. The contrast between showy shops and houses full of comfort and good cheer, and the wild revel of frost and snow outside, brings the storm into full relief.

2. There may be driving snow-storms without a very low temperature, but these are not dangerous. It is on a day in the early months of the year, when the thermometer is low, the sky stormy and unsettled, and the wind fierce and steady, that the real blizzard comes; usually from the west, as the prairie grasses show, which always lie flattened out toward the east by the westerly winds. During the height of the storm, settlers hardly dare venture to their out-houses to feed and water their cattle. The poor, belated farmer, caught perhaps with his team at some distance from a house, makes for the nearest bluff of woods. The trees bend double before the gale. All around he hears the snap and crash of breaking branches and falling trees, but these are not thought of in comparison with the greater danger that he has escaped. A huge fire can be built, and there is little risk of the fire-wood giving out. Should there be no friendly shelter of house or bluff near, he may come out from the blizzard alive. But the fine dry snow is so blinding and pene-

trating, and the frost so merciless, that the odds are very greatly in favor of the blizzard.

3. In towns, the buildings block the fury of the storm; but streets in the line of the wind and open to its force present a more wild and stricken appearance than the prairie. There, one sheet of rushing white fills the whole horizon. In the city the blizzard is broken up and is forced to show itself in detail. As you look through the windows, men or trains are now and then visible, fighting with the storm-fiend, while shingles, boards, and light objects are hurled in all directions. With such force is the snow driven that, after the storm, the banks are as solid as ice. Heavy loads are driven over them without leaving a mark; and this, not as the result of any thaw or damp snow afterwards frozen, but simply from the impetus of the wind having compacted the fine dry particles into a solid mass.

4. Happily, the blizzards of our North-west do not last long, twelve hours usually seeing their force spent. A few years ago, one in Minnesota raged for three days and three nights. Every living thing outside perished. Cattle froze or starved to death in their stables. In many cases firewood gave out, and though the furniture, floors and beams of the house were burned, the older and weaker ones of the family died from the intense cold.

IV.—THE VIEW FROM FORT CALGARRY.

1. When the mountains come into view, we find that the North-west has kept its best wine to the last. The majestic range of the Alps, sweeping round Northern Italy, seen from the roof of Milan Cathedral, multitudinous peaks glorying in historic names, guarding from the barbarians of the north the rich plain at their feet, is not a grander spectacle than the view from Calgarry. Little wonder that the red man placed his paradise beyond that endless succession of white-crested sierras, which, in long unbroken

line, barred his way to the happy hunting grounds farther west. On the other side of those mountains of the setting sun, peak over peak towering up to the skies, was surely a fairer land than even those ocean-like expanses of green and gold from which they rose so grandly. Little wonder that he called them "The Bridge of the World," for they seemed a fit boundary between the plains over which he had hunted all his life, and a mysterious world beyond.

2. The sportsman has as much reason to rejoice in this section of the country as the lover of the picturesque. The countless herds of buffalo that once blackened its foot-hills and plains and valleys are being replaced by Herefords, Polled Angus, and other breeds of domestic cattle, but the mountains still afford good sport for the rifle, and the lakes and streams swarm with trout. One specimen, a kind of mountain salmon, ranges from five to thirty pounds weight.

3. The general character of the rivers and their sheltering valleys is aptly illustrated by the Marquis of Lorne in a pen picture, which we extract from his Winnipeg speech:—"The river beds are like great moats in a modern fortress—you do not see them till close upon them. As in the glacis and rampart of a fortress, the shot can search across the smooth surfaces above the ditch, so any winds that may arise sweep across the twin levels above the river fosses. The streams run coursing along the sunken levels in these vast ditches, which are sometimes miles in width. Sheltered by the knolls, cliffs or undulating banks which form the margin of their excavated bounds, are woods, generally of poplar, except in the northern and western fur fringe. On approaching the mountains their snow-caps look like huge tents encamped along the rolling prairie. Up to this great camp, of which a length of one hundred and fifty miles is sometimes visible, the river valleys wind in trenches, looking like the covered ways by which siege works zig-zag up to a besieged city. On a nearer view the

camp line changes to ruined marble palaces, and through their tremendous walls and giant woods you will soon be dashing on the train for a winter basking on the warm Pacific Coast."

Milan; A City in Northern Italy.

Calgary; a fort on the Bow River at the foot of the Rocky Mountains.

sierras; ridged or saw-shape chains of mountains.

glacis; a bank of earth gently sloping towards the exterior.

fosses; ditches round fortified places.

1. Mennonites. A religious sect believing in the unlawfulness of oaths and of war. They are found in many parts of Europe, and have emigrated in large numbers to the United States and the North-west.

3. Marquis of Lorne. Eldest son of the Duke of Argyll, and husband of the Princess Louise, daughter of Queen Victoria, was Governor-General of Canada from 1879 to 1883.

I. Dictation exercise, IV., par. 1-3; analysis and parsing, the first sentence of par. 3, IV.

II. Analyze uniform, maritime, belated, influence, merging, primitive, impetus, spectacle, expanse, illustrated, insulting.

III. By suffixes add to the following adjectives the meaning of "like": brass, clean, dream, father, man, picture, soldier, thief; and to the following the meaning of "tending to" or "that can be": avail, detect, suggest, excess, justify, detest, abuse, produce, obstruct.

III. Form a scheme of paragraphs, as in lesson XXVII., and thence reproduce this lesson in two compositions.

The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherits, shall dissolve;
And, like this insubstantial pageant faded,
Leave not a rack behind! we are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

—*Shakespeare.*

XXXVIII.—ENGLAND.

SHAKESPEARE.

William Shakespeare [1564-1616], England's greatest dramatist, was born at Stratford-upon-Avon, Warwickshire, where, at the Free Grammar School of the town, he received a plain education. At an early age, after making an imprudent marriage, he went to London, where he seems to have joined a company of actors at the Globe Theatre. At first, besides acting, he adapted old plays for the stage. Soon, however, he took to writing new ones, and before long saved money; for, about 1589, we find him a partner in the Globe Theatre, and the proprietor of the "Blackfriars," a new play-house on the north side of the Thames. He is known to have written in all some thirty-seven plays, which are usually classified as Tragedies, Historical plays, and Comedies. Of the former *Hamlet*, *Macbeth*, *Othello*, and *King Lear* are the chief. His principal historical plays are *Julius Cæsar*, *King John*, *Richard III.*, *Henry V.*, and *Henry VIII.* The most notable comedies are *A Midsummer Night's Dream*, *The Merchant of Venice*, *As You Like It*, and *Twelfth Night*. Shakespeare's plays represent the highest intellectual achievement of any age or of any country. His genius is absolutely supreme. His creations are "for all time." In the following scene, John of Gaunt, uncle of the King Richard II., foretells on his deathbed the loss of national dignity which followed the wanton course of that abandoned monarch.

Methinks, I am a prophet new inspired;
 And thus, expiring, do foretell of him:
 His rash, fierce blaze of riot cannot last;
 For violent fires soon burn out themselves;
 Small showers last long, but sudden storms are short;
 He tires betimes, that spurs too fast betimes;
 With eager feeding, food doth choke the feeder:
 Light vanity, insatiate cormorant,
 Consuming means, soon preys upon itself.
 10 This royal throne of kings, this scepter'd isle,
 This earth of majesty, this seat of Mars,
 This other Eden, demi-paradise;
 This fortress, built by Nature for herself,

2. him. Richard II.

3-9. Old man-like, Gaunt is fond of proverbs. Apply them to the case of Richard.

10-27. Note the emphatic repetition of "this."

11. earth of majesty. majestic land.

Against infection and the hand of war ;
 This happy breed of men, this little world ; 15
 This precious stone set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,
 Against the envy of less happier lands ;
 This blessed plot, this earth, this realm, this England, 20
 This nurse, this teeming womb of royal kings,
 Feared by their breed, and famous for their birth,
 Renowned for their deeds as far from home,
 For Christian service and true chivalry,
 As is the sepulchre in stubborn Jewry 25
 Of the world's ransom, blessed Mary's Son :
 This land of such dear souls, this dear, dear land,
 Dear for her reputation through the world,
 Is now leased out (I die pronouncing it),
 Like to a tenement or pelting farm. 30
 England, bound in with the triumphant sea,
 Whose rocky shore beats back the envious siege
 Of watery Neptune, is now bound in with shame,
 With inky blots and rotten parchment bonds ;
 That England, that was wont to conquer others, 35
 Hath made a shameful conquest of it self.
 Ah, would the scandal vanish with my life,
 How happy then were my ensuing death !

15. **breed of men.** Without the contemptuous meaning that is now attached to the word when applied to men.

16. **stone—sea.** Note the well-marked alliteration.

17. **in the office of** = as.

22. **by** = as a consequence of.

25. **sepulchre.** What English

kings were engaged in the Crusades ?

stubborn Jewry. Stubbornness was a general characteristic of the Jewish people.

31. **triumphant.** Usually triumphant over obstacles.

36. **it self.** An old form of "itself."

methinks ; it seems to me.
betimes ; in a short time.

insatiate ; incapable of being satisfied.

cormorant; the sea-raven, a bird noted for its gluttony.

infection; that which taints in any way; usually applied to the communication of disease.

envy; in Shakespeare means "malice."

Jewry; Judea; the land of the Jews.

tenement; houses or lands occupied on certain conditions.

pelting; paltry.

Hume describes Richard II., King of Kingland, as "indolent, profuse, addicted to low pleasures, spending his whole time in feasting, and jollity, and dissipating in idle show, or in bounties to favorites of no reputation that revenue which the people expected to see him employ in enterprises directed to public honor and advantage."


11. seat of Mars. Land of noblest warriors. Mars, the Roman god of war, is here represented as having his home in England.

18. moat. Originally turf or sod thrown up in constructing fortifications, but the word was also applied to the trench around the castle-houses of the nobles.

19. less happier. Double comparatives and superlatives are common in Shakespeare.

29. leased out. Richard leased the realm to Sir William Scroope, Treasurer of England, to Sir John Busby, Sir John Bagot, and Sir Henry Greene.

35. With—bonds. Referring to the forced loans, sales of charters of pardon, to the Duke of Gloucester's adherents, and to the leasing of the realm.

 Memorize this selection.

SONNET TO ENGLAND.

While men pay reverence to mighty things,
 They must revere thee, thou blue-cinctured isle
 Of England—not to-day, but this long while
 In the front of nations, mother of great kings,
 Soldiers, and poets. Round thee the Sea flings
 His steel-bright arm, and shields thee from the guile
 And hurt of France. Secure, with august smile,
 Thou sittest, and the East its tribute brings.
 Some say thy old-time power is on the wane,
 Thy moon of grandeur filled, contracts at length—
 They see it darkening down from less to less.
 Let but a hostile hand make threat again,
 And they shall see thee in thy ancient strength,
 Each iron sinew quivering, lioness!

—Aldrich.



XXXIX.—THE CREATION OF THE EARTH.

DAWSON.

John W. Dawson, LL.D., F.R.S., F.G.S., C.M.G., stands at the head of Canadian scientists. He was born on the 13th of October, 1820, at Pictou, Nova Scotia. Here he received his early education, subsequently spending a year at the University of Edinburgh, whence he graduated. His fondness for Natural History showed itself when he was quite a boy, and so enthusiastic and successful has been his pursuit of this branch of Science, that he is now considered the best authority on the fossil plants and animals of the oldest rock formations of British North America. In 1865 he achieved his crowning distinction as a microscopist and original investigator, by naming and describing the "Canadian Dawn Animal." Although best known to the world as a geologist, Dr. Dawson has been prominently connected with educational matters both in the Maritime Provinces and in the Province of Quebec. On his appointment in 1855 to the Principalship of McGill University, he devoted himself energetically to his new duties and succeeded in placing its different faculties in their present satisfactory condition. In the many positions he fills, Dr. Dawson displays the same admirable enthusiasm and unflagging public spirit, in recognition of which and of his many eminent services to the cause of Science and Education, he was in 1881 created by the Queen a Companion of the Order of St. Michael and St. George. Still more recently (February,

1882,) he was selected by the Governor-General, the Marquis of Lorne, to take the Presidency of the Royal Society of Canada, an institution which has since been inaugurated for the purpose of aiding the development of literary and scientific research in the Dominion. Dr. Dawson is the author of a large number of scientific works, which are remarkable no less for their original character than for the religious and reverential spirit which pervades them. There are, indeed, few men in Canada whose example is more worthy of imitation, whose influence has been more widely felt, or of whom we have greater reason to be proud.

vol' a tile (<i>til</i>)	a bys' ses	a' que ous
mol' ten (<i>mole</i>)	cor ros' ive (<i>rose</i>)	sa' line or sa line'
nu' cle us	su per' flu ous	tu' mid (<i>tw</i>)

1. Let our first picture, then, be that of a vaporous mass, representing our now solid planet spread out over a space nearly two thousand times greater in diameter than that which it now occupies, and whirling in its annual round about the still vaporous centre of our system, in which at an earlier period the earth had been but an exterior layer, or ring of vapor. The atoms that now constitute the most solid rocks are in this state as tenuous as air, kept apart by the expansive force of heat, which prevents not only their mechanical union, but also their chemical combination.

2. But within the mass, slowly and silently, the force of gravitation is compressing the particles in its giant hand, and gathering the denser towards the centre, while heat is given forth on all sides from the condensing mass into the voids of space without. Little by little the denser and less volatile matters collect in the centre as a fluid molten globe, the nucleus of the future planet; and in the nucleus the elements, obeying their chemical affinities hitherto latent, are arranging themselves in compounds which are to constitute the future rocks.

3. At the same time, in the exterior of the vaporous envelope, matters cooled by radiation into the space without are combining with each other, and are being precipitated in earthy rain or snow into the seething mass within, where they are either again vaporized and sent to the surface or absorbed in the increasing nucleus.

4. As this process advances, a new brilliancy is given to the faint shining of the nebulous matter by the incandescence of these solid particles in the upper layers of its atmosphere, a condition which at this moment, on a greater scale, is that of the sun; in the case of the earth, so much smaller in volume, and farther from the centre of the system, it came on earlier and has long since passed away. This was the glorious starlike condition of our globe: in a physical point of view its most perfect and beautiful state, when, if there were astronomers with telescopes in the stars, they might have seen our now dull earth flash forth—a brilliant white star secondary to the sun.

5. But in the process of time this passes away. All the more solid and less volatile substances are condensed and precipitated; and now the atmosphere, still vast in bulk, and dark and misty in texture, contains only the water, chlorine, carbonic acid, sulphuric acid, and other more volatile substances; and, as these gather in dense clouds at the outer surface, and pour in fierce corrosive rains upon the heated nucleus, combining with its materials, or flashing again into vapor, darkness dense and gross settles upon the vaporous deep, and continues for long ages, until the atmosphere is finally cleared of its acid vapors and its superfluous waters.

6. In the meantime, radiation and the heat abstracted from the liquid nucleus by the showers of condensing material from the atmosphere, have so far cooled its surface that a crust of slag or cinder forms upon it. Broken again and again by the heavings of the ocean of fire, it at length sets permanently, and receives upon its bare and blistered surface the ever-increasing aqueous and acid rain thrown down from the atmosphere, at first sending it all hissing and steaming back, but at length allowing it to remain a universal boiling ocean.

7. Then began the reign of the waters, and the dominion of fire was confined to the abysses within the solid crust.

Under the primeval ocean were formed the first stratified rocks from the substances precipitated from its waters, which must have been loaded with solid matter. We must imagine this primeval ocean not like our own blue sea, clear and transparent, but filled with earthy and saline matters, thick and turbid, until these were permitted to settle to the bottom and form the first sediments.

8. In the meantime all is not at rest in the interior of newly formed earth. Under the crust vast oceans of the molten rock may still remain, but a solid nucleus is being crystallized, and the whole interior globe is gradually shrinking. At length this process advances so far that the exterior crust, like a sheet of ice from below which the water has subsided, is left unsupported; and with terrible earthquake-throes it sinks downward, wrinkling up its huge folds between which are vast sunken areas into which the waters subside, while from the intervening ridges the earth's pent-up fires belch forth ashes and molten rocks.

9. So arose the first dry land :

“ The mountains huge appear
Emergent, and their broad, bare backs upheave
Into the clouds, their tops ascend the sky ;
So high as heaved the tumid hills, so low
Down sunk a hollow bottom, broad and deep,
Capacious bed of waters.”

The cloud was its garment, it was swathed in thick darkness, and presented but a rugged pile of rocky precipices; yet well might the “morning stars sing together, and all the sons of God shout with joy,” when its foundations were settled and its corner-stone laid, for then were inaugurated the changes which were to lead to the introduction of life on the earth, and to the development of the continents.

tenuous; thin.

mechanical union; mere mixture.

chemical combination; the

union of substances into a different substance from those which compose it.

volatile; having a tendency to turn into gas.

nucleus; the central part round which anything forms.

chemical affinities; the tendencies different bodies have to unite with one another.

incandescence; burning with a bright light.

corrosive; eating away.

abysses; great deep hollows.

saline; consisting of salt.

stratified; formed in layers.

tumid; swollen.

I. Form a scheme of paragraphs as in lesson XXVII., and thence summarize this lesson.

XL.—AFTER DEATH IN ARABIA.

EDWIN ARNOLD.

Edwin Arnold was born on the 10th of June, 1832, in Sussex, England. At University College, Oxford, whence he graduated in 1854, he obtained amongst other honors the Newdigate prize for English verse. On quitting college he taught for a time in Birmingham, being subsequently appointed Principal of the Government Sanscrit College at Poona, in the Bombay Presidency, which office he resigned in 1861. Since then he served upon the editorial staff of the *Daily Telegraph*. On behalf of the proprietors of that journal, he arranged the first expedition of Mr. George Smith to Assyria as well as that of Mr. Henry Stanley, lately sent by the same journal, in conjunction with the *New York Herald*, to complete the discoveries of Livingstone in Africa. Mr. Arnold is the author of a number of prose works treating mainly of Indian subjects; but he is best known in literature as the author of "The Light of Asia," "The Indian Song of Songs," and "Pearls of the Faith," from the last of which the following selection is taken. Through him Buddhism has been introduced to English readers in a poetic dress. These works are all embroidered with an artist's "curious felicity," illumined with a poet's fancy, and cast in a rhythmic flow of delightful verse.

He who died at Azan sends
This to comfort faithful friends.

Faithful friends! it lies, I know,
Pale and white and cold as snow;
And ye say, "Abdullah's dead!"
Weeping at my feet and head;
I can see your falling tears,
I can hear your cries and prayers;

Yet I smile, and whisper this—
10 “ I am not that thing you kiss ;
Cease your tears, and let it lie ;
It *was* mine, it is not I.”

Sweet friends ! What the women lave,
For its last bed in the grave,
15 Is a tent which I am quitting,
Is a garment no more fitting,
Is a cage from which, at last,
Like a hawk my soul hath passed.
Love the inmate, not the room ;
20 The wearer, not the garb ; the plume
Of the falcon, not the bars
Which kept him from the splendid stars.

Loving friends ! be wise, and dry
Straightway every weeping eye ;
25 What ye lift upon the bier
Is not worth a wistful tear.
'Tis an empty sea-shell, one
Out of which the pearl is gone ;
The shell is broken, it lies there ;
30 The pearl, the all, the soul is here.
'Tis an earthen jar whose lid
Allah sealed, the while it hid
That treasure of His treasury,
A mind which loved Him ; let it lie !
35 Let the shard be earth's once more,
Since the gold shines in His store !

Allah Mu'hid, Allah most good !
Now Thy grace is understood.
Now the long, long darkness ends,
40 Yet ye wail, my foolish friends,
While the man whom ye call “ dead ”
In unbroken bliss instead

Lives, and loves you ; lost, 'tis true
By any light which shines for you ;
But in light ye cannot see 45
Of unfulfilled felicity,
And enlarging Paradise,
Lives the life that never dies.

Farewell, friends ! yet not farewell ;
Where I am, ye too shall dwell. 50
I am gone before your face
A heart-beat's time, a gray ant's pace.
When ye come where I have stepped,
Ye will marvel why ye wept ;
Ye will know, by true love taught, 55
That here is all, and there is naught.
Weep awhile, if ye are fain,
Sunshine still must follow rain !
Only not at death, for death—
Now I see—is that first breath 60
Which our souls draw when we enter
Life, that is of all life centre.

Know ye Allah's law is love,
Viewed from Allah's Throne above :
Be ye firm of trust, and come 65
Faithful onward to your home !
“*La Allah illa Allah !* Yea,
Mu'hid ! Restorer ! Sovereign !” say !

*He who died at Azan gave
This to those that made his grave.* 70



XLI.—ON THE RECEIPT OF MY MOTHER'S PICTURE.

COWPER.

William Cowper was born on the 26th of November, 1731, in Hertfordshire, England. His mother died when he was only six years old, but her memory was fondly cherished by her son. When he was at school, being of a weak body and nervous disposition, he was bullied by some of his schoolfellows. This torture probably sowed the seeds of the terrible malady which darkened his life. The profession of law for which he had been destined, having proved distasteful to him, he obtained through family influence a position in connection with the House of Lords; but in the excitement of the preparation for an examination which he had to pass, his reason gave way, and, though he recovered in a few months, he was subject to a recurrence of the malady throughout his lifetime. After his first attack he became dependent on his friends and relatives, some of whom joined in making him an allowance. He never married, but the friendship he formed with Lady Austen and with Mrs. Unwin in particular, had a marked influence on his career. To them we owe some of his finest poems. His chief works are *The Task*, *Translations of the Iliad and Odyssey*, and the *Moral Satires*. He is also well known as the author of a humorous ballad, *The History of John Gilpin*. On Mrs. Unwin's death, Cowper became inconsolable. A deep gloom settled upon him, and he died in unutterable despair on

the 25th of April, 1800. Cowper's position in the history of English literature is a remarkable one. With him revived a fondness for description of Nature, and a wider and more vivid delineation of human character and incident. The main charms of his verse are its truthfulness and sincerity: he is a master of pure and simple pathos.

Oh that those lips had language! Life has passed
 With me but roughly, since I heard thee last.
 Those lips are thine—thy own sweet smile I see,
 The same that oft in childhood solaced me;
 Voice only fails, else how distinct they say, 5
 “Grieve not, my child, chase all thy fears away!”
 The meek intelligence of those dear eyes
 (Blest be the art that can immortalize,
 The art that baffles Time's tyrannic claim
 To quench it!) here shines on me still the same. 10
 Faithful remembrancer of one so dear,
 O welcome guest, though unexpected here!
 Who bidd'st me honor with an artless song,
 Affectionate, a mother lost so long.
 I will obey, not willingly alone, 15
 But gladly, as the precept were her own;
 And, while that face renews my filial grief,
 Fancy shall weave a charm for my relief,
 Shall steep me in Elysian reverie,
 A momentary dream, that thou art she. 20
 My mother! when I learned that thou wast dead,
 Say, wast thou conscious of the tears I shed?
 Hovered thy spirit o'er thy sorrowing son,
 Wretch even then, life's journey just begun?
 Perhaps thou gav'st me, though unfelt, a kiss; 25
 Perhaps a tear, if souls can weep in bliss—
 Ah, that maternal smile!—it answers—Yes.

Observe throughout the poem the prevalence of words of classical origin, the general felicity of the language, the purity and tenderness of the sentiment, and the

charming artlessness of the descriptions.

1-2. **Life—last.** Explain here and throughout the biographical references.

- I heard the bell toll'd on thy burial day,
I saw the hearse that bore thee slow away,
30 And, turning from my nursery window, drew
A long, long sigh, and wept a last adieu !
But was it such ?—It was.—Where thou art gone
Adieus and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
35 The parting word shall pass my lips no more !
Thy maidens, grieved themselves at my concern,
Oft gave me promise of thy quick return.
What ardently I wished, I long believed,
And, disappointed still, was still deceived.
40 By expectation every day beguiled,
Dupe of to-morrow even from a child.
Thus many a sad to-morrow came and went,
Till, all my stock of infant sorrow spent,
I learned at last submission to my lot ;
45 But though I less deplored thee, ne'er forgot.
Where once we dwelt our name is heard no more,
Children not thine have trod my nursery floor ;
And where the gardener Robin, day by day,
Drew me to school along the public way,
50 Delighted with my bauble coach, and wrapt
In scarlet mantle warm, and velvet capped,
'Tis now become a history little known,
That once we called the pastoral house our own.
Short-lived possession ! But the record fair,
55 That memory keeps of all thy kindness there,
Still outlives many a storm, that has effaced
A thousand other themes less deeply traced.
Thy nightly visits to my chamber made,
That thou might'st know me safe and warmly laid ;
60 Thy morning bounties ere I left my home,
The biscuit or confectionery plum ;
The fragrant waters on my cheeks bestowed
By thy own hand, till fresh they shone and glowed ;

All this, and more endearing still than all,
Thy constant flow of love, that knew no fall, 65
Ne'er roughened by those cataracts and breaks,
That humor interposed too often makes :
All this still legible in memory's page,
And still to be so to my latest age,
Adds joy to duty, makes me glad to pay 70
Such honors to thee as my numbers may ;
Perhaps a frail memorial, but sincere,
Not scorned in heaven, though little noticed here.
Could Time, his flight reversed, restore the hours
When, playing with thy vesture's tissued flowers, 75
The violet, the pink, and jessamine,
I pricked them into paper with a pin
(And thou wast happier than myself the while ;
Wouldst softly speak, and stroke my head, and smile).
Could those few pleasant days again appear, 80
Might one wish bring them, would I wish them here ?
I would not trust my heart ;—the dear delight
Seems so to be desired, perhaps I might.—
But no—what here we call our life is such,
So little to be loved, and thou so much, 85
That I should ill requite thee to constrain
Thy unbound spirit into bonds again.
Thou, as a gallant bark from Albion's coast
(The storms all weathered, and the ocean crossed)
Shoots into port at some well-havened isle, 90
Where spices breathe, and brighter seasons smile.
There sits quiescent on the floods, that show
Her beauteous form reflected clear below,
While airs impregnated with incense play
Around her, fanning light her streamers gay ; 95
So thou with sails how swift ! hast reached the shore,
“ Where tempests never beat nor biliows roar,”
And thy loved consort, on the dangerous tide
Of life, long since has anchored by thy side.

- 100 But me, scarce hoping to attain that rest,
 Always from port withheld, always distressed—
 Me howling blasts drive devious, tempest-tossed,
 Sails ripped, seams opening wide, and compass lost,
 And day by day some current's thwarting force
 105 Sets me more distant from a prosp'rous course.
 Yet, oh! the thought that thou art safe, and he!
 That thought is joy, arrive what may to me.
 My boast is not that I deduce my birth
 From loins enthroned, and rulers of the earth;
 110 But higher far my proud pretensions rise,—
 The son of parents passed into the skies.
 And now, farewell!—Time unrevoked has run
 His wonted course, yet what I wished is done.
 By contemplation's help, not sought in vain,
 115 I seem to have lived my childhood o'er again:
 To have renewed the joys that once were mine
 Without the sin of violating thine;
 And, while the wings of Fancy still are free,
 And I can view this mimic show of thee,
 120 Time has but half succeeded in his theft,—
 Thyself removed, thy power to soothe me left.

Cowper says that, with one exception, the writing of this poem afforded him more pleasure than did any of his others. The poem was written in 1790.

5. *fails*—"Is wanting" or "lacking"—the original meaning of the word.

16. *as*—We now use *as if* instead of simple *as*; formerly the subjunctive following was deemed sufficient, but now the force of the subjunctive is almost lost.

19. *Elysian*—In the Roman Mythology, Elysium was the abode of the good after death.

46. Cowper's father died in 1756.

56-57. *Still—traced*—"I can truly say," wrote Cowper, nearly fifty years after his mother's death, "that not a week passes (perhaps I might with equal veracity say a day) in which I do not think of her; such was the impression her tenderness made upon me, though the opportunity she had of showing it was so short."

106. On his mother's side Cowper was descended from several noble families, and from Henry III., King of England.

APPENDIX.

The language lessons in this book include elementary exercises in the **Synthesis** and **Analysis** of words, having in view *the development of their true meaning*. The definitions obtained by the process of analysis should in all cases be made with reference to the words in the text. The teacher is recommended to insist upon the exercises being constructed according to the following schemes:—

(1) **heaven**=heave+en=that which is heaven or heaved above our heads.

(2) **irresistible**=ir+resist+ible=that can (ible) not (ir) be resisted.

In Part I. the analysis has been confined to words which have an English primitive, and the teacher is recommended not to carry the analysis beyond these words should they happen to be derivatives from Latin or Greek roots: as, in the case of "resist," in (2) above. When, however, the study of Latin root words is taken up in Part II., the analysis may be carried further, thus:—

irresistible=ir-re-sist-ible=that can (ible) not (ir) be stood (*sist* of *sisto*) back against (re).

After more practice in the preceding schemes, the following will be sufficient:—

(1) **enable**=en+able=to make able.

(2) **countless**=count+less=without count, innumerable.

(3) **translate**=trans+late=to carry over (from one language to another).

Appended is a list of prefixes, suffixes, and Latin roots. Of the prefixes and suffixes, the various forms are given; and of the Latin roots, the various modifications of the stem are inserted within brackets, after each root word. The lists include all the most important forms that occur in the book.

☞ In a Latin word, such as in **volvo**, the word itself is called the **Root Word**, and *volv* and *volut*, forms that have grown from the root are called **Stems**. From these Stems grow words by the addition of inflections.

I. ENGLISH PREFIXES

a-, on: a-bed.

be-, (1) by: be-side; (2) it renders *intransitive* verbs *transitive*: be-speak; (3) it is *intensive*: be-daub; (4) it enters into

the composition of *verbs* and *nouns*: be-friend, be-hest.

for-, through, completely: for-lorn (completely lost).

fore-, before: fore-tell.

gain-, against: gain-say.
 mis-, wrong, ill: mis-lead.
 un-, not (with adjectives): un-wise. With
 verbs, back: un-do: un-lock.
 with-, against: with-stand.

II. ENGLISH SUFFIXES.

(a) OF NOUNS.

-ar, -er, -or, -yer, the agent or doer;
 schol-ar; speak-er; sail-or; law-yer.
 -ard, -art, (generally with a depreciatory
 meaning) one who; drunk-ard; bragg-
 art.
 -et, -let, -ie (y), ing, ling, kin, ock, di-
 minutive endings: lock-et; stream-l-et;
 dogg-ie; farth-ing; gos-ling; lamb-
 kin; hill-ock.
 -hood, -head, -lock, -ship, state, condi-
 tion, or office: boy-hood; God-head;
 wed-lock; friend-ship.
 -ing, -son, -Mac, O', Fitz, patronymic:
 Athe-ing; John-son; MacDonald;
 O'Brien; Fitz Gerald.
 -le, -el, an instrument: gird-le; shov-el.
 -ness, -th, abstract nouns: sweet-ness;
 leng-th.
 -ric, -dom, place of authority: bishop-
 ric, king-dom.
 -ry, collection: fine-ry; Jew-ry.
 -ster, a female agent: spin-ster.
 -t, a passive ending: weft-t.

(b) OF ADJECTIVES.

-d, -ed, passive participial adjectives:
 lov-ed; gift-ed.
 -en, made of: wood-en.
 -en, passive participial ending: molt-en.
 -fold, multiplication: two-fold.
 -ing, participial ending: pleas-ing.
 -ish, (1) rather so, redd-ish; (2) contempt:
 hogg-ish; (3) patronymic: Engl-ish.
 -le, a tendency to: brit-l-le.
 -less, void of: life less.
 -ly like: god-ly.
 -er, ery, having a tendency to: bitt-er;
 slipp-ery.
 -th, denoting order: fif-th.
 -ward, denoting direction: heaven-ward.
 -y, ey, of the nature of: ic-y; clay-ey.

(c) OF VERBS.

-k, l, le, er, frequentative and intensive:
 har-k; knee-l; dribb-le; glimm-er.
 -en, -se, causative: hast-en: clean-se.

III. LATIN PREFIXES.

a, (ab, abs), from, or away: a-vert, ab-ject,
 abs-tract.
 ad (ac, af, ag, al, am, an, ap, ar, as, at);
 to: ad-join, ac-credit, af-fright, ag-
 grieve, al-lude, am-use, an-nul; ap-
 plaud; ar-rear; as-sort; at-tend.
 amb, on both sides: amb-iguous.
 ante (anti), before: ante-date: anti-ci-
 pate.
 bene, well: bene-diction.
 bis (bi) twice: bis-cuit; bi-sect.
 circum (circu), around: circum-ference;
 circu-it.
 com (con, col, cor, co), together: com-
 bine; con-vene; col-lect; cor-rupt, co-
 heir.
 contra (contro, counter), against: contra-
 band; contro-vert; counter-balance.
 de, of, or from: de-form.
 demi, half: demi-god.
 dis (di, dif), apart, or not: dis-please,
 di-vulge; dif-ficult.
 e (ef, ex), out of, completely: e-duce; ex-
 change; ef-fect.
 extra, without: extra-vagant.
 in (il, im, ir, em, en), in, into, on, against
 (with a verb): in-close; il-lustrate; im-
 merge; ir-radiate; em-ploy; en-act.
 in (il, im, ir), not (with adjectives); in-
 human; il-legal; im-mature; ir-respon-
 sible.
 inter (enter), between, inter-sect: enter-
 tain.
 intro, within: intro-duce.
 juxta, close by: juxta-position.
 male (mal), bad, or ill: male-volent;
 mal-content.
 non (ne, neg), not: non-entity; ne-farious;
 neg-ligent.
 ob (oc, of, op, os), against: ob-stacle; oc-
 cur; of-fend; op-pose; os-tentation.
 pen, almost: pen-insular.
 per, through, thoroughly: per-fect,
 post, after: post-pone.
 pre, before: pre-cursor.

præter (*preter*), *beyond*: **preter-natural**.
pro (*por, pol, pour, pur*), *for, before*: **pro-**
pose; **por-tend**; **pol-lute**; **pour-tray**;
pur-pose.

re (*red*), *back*: **re-fer**; **red-eem**.

retro, *backward*: **retro-grade**.

se (*sed*), *apart*: **se-cede**; **sed-ition**

semi, *half*; **semi-circle**.

sine, *without*: **sine-cure**.

sub (*suc, suf, sug, sur, sus, su*), *under*: **sub-**
terranean; **suc-cour**; **suf-fer**; **sug-**
gest; **sur-render**; **sus-pend**; **su-spect**.

subter, *under*: **subter-fuge**.

super (*sur*), *over*: **super-structure**; **sur-**
coat.

trans (*tra, tres*), **trans-mit**, **tra-verse**,
tres-pass.

ultra, *beyond*: **ultra-montane**.

un (*uni*), *one*: **un-ion**, **uni-form**.

IV. LATIN SUFFIXES.

(a) OF NOUNS.

-ar (*ary*), **ant**, **ent**, **en**, **trix**, **or**, *agent, or*
doer: **vic-ar**, **lapid-ary**, **claim-ant**,
stud-ent, **ali-en**, **testa-trix**, **spons-or**.

-ary, *place where anything is kept*: **in-**
firm-ary.

-age, *state, result of an action, collection*
of: **vassal-age**, **break-age**, **herb-age**.

-ate, **-y**, **-ee**, **-ite**, **-t**, **-me**, *object*: **licenti-**
ate, **arm-y**, **trust-ee**, **favor-ite**, **join-t**,
volu-me.

-ice (*ise*), **-cy**, **-mony**, **-ure**, **-ture**, **-our**,
-or, **-ion**, **-tion** (*sion*), **-tude**, **-ty**.

abstract nouns: **just-ice**, **franch-ise**, **se-**
cre-cy, **cere-mony**, **depart-ure**, **in-**
vesti-ure, **val-our**, **err-or**, **tradi-**
tion, **eva-sion**, **longi-tude**, **pie-ty**.

-cule (*-cle, -el, -le, -ule, -ole*), *diminutives*:
reti-cule, **parti-cle**, **par-cel**, **circ-le**,
glob-ule, **ori-ole**

-eer (*ier*), *indicates military profession, or*
characteristic: **mountain-eer**, **chariot-**
eer, **grenad-ier**.

-cle, **-trum**, **-ter**, **-tre**, *means or object*: **ob-**
sta-cle, **spec-trum**, **clois-ter**, **spec-tre**

(b) OF ADJECTIVES.

-able, **-ible**, *able to do, or that can*: **terr-**
ible, **eat-able**,

aceous, *of the class of*: **herb-aceous**.

-an, **-ane**, **-ine**, **-ic**, **-ique**, **-il**, **-ile**, **al**, *be-*
longing to: **hum-an**, **hum-ane**, **femin-**
ine, **civ-ic**, **ant-ique**, **civ-il**, **juven-ile**,
reg-al.

-and, **-end**, *requiring to be done*: **multi-**
plic-and, **subtrah-end**.

escent, *becoming more so*: **cand-escent**.

-id, **-und**, *having a quality*: **ac-id**, **joc-**
und.

-ose, **-ous**, **-lent**, *fulness*: **verb-ose**, **curi-**
ous, **viru-lent**.

-tive, *given to*: **talk-a-tive**.

-tory, **-sory**, *of the nature of*: **migra-**
tory, **illu-sory**.

(c) OF VERBS.

-ate, **-ite**, **-it**, *act or do*: **navig-ate**, **ind-**
ite, **ed-it**.

-fy, *make to be*: **beauti-fy**.

-esce, *become more so*: **efferv-esce**.

V. GREEK PREFIXES.

a (*an, am*), *not*: **a-pathy**, **an-archy**, **am-**
nesty.

amphi, *on both sides*: **amphi-bious**.

ana, *up, according to*: **ana-lysis**, **ana-**
logy.

anti (*ant*), *opposite to*: **anti-septic**, **ant-**
arctic.

apo (*ap*), *from*: **apo-gee**, **aph-orism**.

cata (*cat, cath*), *down, thoroughly*: **cata-**
ract, **cat-egory**, **cath-olic**.

di, *two*: **di-syllable**.

dia, *through*: **dia-meter**.

dys, *ill*: **dys-peptic**.

ec (*ex, el*), *forth, out*: **ec-lectic**, **ex-**
ercise, **el-lipse**.

en (*em*), *in or on*: **en-comium**, **em-phasis**

epi (*ep*) *on*: **epi-taph**, **ep-hemeral**.

eu, *well*: **eu-phony**.

exo, *outside*: **exo-tic**.

hemi, *half*: **hemi-sphere**.

hyper, *over*: **hyper-critical**.

hypo (*hyp*) *below*: **hypo-thesis**, **hyp-hen**.

meta (*met*), *change*: **meta-phor**, **met-**
hod.

mono (*mon*) *alone*: **mono-graph**, **mon-**
arch.

para (*par*), *beside*: **para-site**, **par-helion**.
peri, *round*: **peri-od**.

pro, before: **pro**-gnostic.

pros, towards: **pros**-elyte.

syn (*sym, syl*), together: **syn**-opsis, **sym**-phony, **syl**-lable.

VI. GREEK SUFFIXES.

(a) OF NOUNS.

-ad, id, concrete embodiment of an idea: **mon-ad**, **Ili-ad**, **Aene-ad**.

-asm, -ism, -ma, -sm, action, process, thing made or done: **pleon-asm**, **anachron-ism**, **panora-ma**, **spa-sm**.

-ic, -ics, names of sciences: **log-ic**, **phys-ics**.

-ician, one who engages in a science: **polit-ician**, **mathemat-ician**.

-isk, diminutive: **aster-isk**.

-st, -te, agent: **antagoni-st**, **athle-te**.

-sis, action, process: **analy-sis**, **synthesis**.

-tery, place of doing: **baptis-tery**.

(b) OF ADJECTIVES.

-ic, -ical, -idal, of the nature of: **angel-ic**, **spher-ical**, **pyram-idal**.

-oid, -oidal, resembling: **cycl-oid**, **cycl-oidal**.

-tic, -tical, -stic, -stical, of the nature of (active): **here-tic**, **here-tical**, **sophi-stic**, **sophi-stical**.

(c) OF VERBS.

-ize, to do: **bapt-ize**.

LATIN ROOTS.

aedes (*ed*), a house: **ed-ifice**.

aer, the air: **aer-ial**.

aeternus (*etern*), everlasting: **etern-ity**.

aevum (*ev*), an age: **co-ev-al**.

agger, a heap: **ex-agger-ate**.

ago (*ag, act, ig*), to do: **ag-ent**, **act-ion**, **nav-ig-ation**.

alo (*al, el*), to nourish: **al-iment**, **el-ement**.

altus (*alt*), high: **alt-itude**.

ango (*ang, anx*), to vex: **ang-er**, **anx-ious**.

animus, mind: **magn-anim-ous**.

annus (*annu, anni*), a year: **annu-al**, **per-enni-al**.

aqua, water: **aque-duct**.

ardeo (*ard, ars*), to burn: **ard-ent**, **ars-on**.

ars (*art, ert*), skill: **art-ist**, **in-ert**.

audio (*aud, ed, eis*), to hear, or obey: **aud-ience**, **ob-ed-ience**, **ob-eis-ance**.

augeo (*aug, au(c)t*), to grow: **aug-ment**, **aut-umn** [properly the season when fruits and grain arrive at their full growth].

bellum, war: **re-bell-ion**.

bini, two apiece: **bin-ary**.

brevis (*brev, brief*), short: **brev-ity**, **brief**.

cado (*cad, cas, cid*), to fall: **cad-ence**, **casual**, **ac-cid-ent**.

caedo (*cid, cis*), to cut, or kill: **sui-cide**, **in-cis-ion**.

calculus, a pebble: **calcul-ate**.

candeo (*cand, cend, cens, chand*), to shine: **in-cand-escant**, **in-cend-iary**, **in-cense**, **chand-elier**.

cano (*cant, cent, chant*), to sing: **cant**, **ac-cent**, **chant**.

capio (*cap, capt, cept, ceipt, cip, ceiv*), to take, or hold: **cap-acity**, **capt-ive**, **re-ception**, **re-cept**, **re-cip-ient**, **re-ceive**.

capillus, a hair: **capill-ary**.

caput (*capit, cipit, chap*), the head: **capit-al**, **re-cip-itate**, **chap-ter**.

carbo (*carbon*), coal: **carbon-iferous**.

carus (*car, cher, char*), dear: **car-ess**, **cher-ish**, **char-ity**. [This last word has no connection with the Greek *charis*.]

causa (*caus, cus*), a cause: **caus-ative**, **ex-cuse**.

caveo (*caut*), to beware: **caut-ion**.

caveo, hollow: **cav-ity**.

cedo (*ced, ceed, cess*), to go: **re-cede**, **pro-ceed**, **pro-cess-ion**; **an-cest-or** [from *ante-cess-or*], the one gone before. The *t* in *cest* is merely due to a fondness for ease in pronunciation. Cp. Old Eng. *whiles*=*whilts-t*; *amonges*=*amongst*.

centum, a hundred: **cent-ury**.

cerno (*cern, cret*), to divide, or see; **dis-cern**, **se-cret**.

charta (*chart, cart*), a paper: **chart-er**, **cart-oon**.

civis, a citizen: **civ-ic**.

clamo (*clam, claim*), to shout: **clam-or**, **re-claim**.

claudio (*clud, clus, claus, clos*), to shut: **in-clude**, **ex-clus-ion**, **clause**, **close**.

clino (*clin, clinat*), to bend: **in-cline**, **de-clinat-ion**.

cognosco (*cognit, cogniz*), to know: **re-cognit-ion**, **re-cogniz-ance**.

colo (*col, cult*), to till: **col-ony**, **cult-ivate**.

comes (*com, count, con*), a companion: **com-ity**, **count**, **con-stable** (contr. for *comes stabuli*: a count of the stable).

committo (*committ, commiss*), to entrust: to: **committ-ee**, **commiss-ion**.

convenit (*conven*), it suits: **conven-ient**.

cor (*cord, cour*), the heart: **ac-cord**, **en-cour-age**.

credo, to believe: **creed**, **cred-ible**.

- cresco** (*cresc. creas*), to grow: *cresc-ent*, *in-crease*.
- curro** (*curr, curs, cours*), to run: *curr-ent*, *curs-ory*, *re-course*.
- debeo** (*debt, du*), to owe: *debt-or*, *du-ty*.
- defendo** (*defend, defens, defen*), to guard: *defend-er*, *defens-ive*, *defen-ce*.
- deus** (*de, div*), god: *de-ity*, *div-in-e*.
- dirigo** (*direct*), to aim at: *direct-ion*.
- distinguo** (*distinguish, distinct*), to separate: *distinguish-ish*, *distinct-ion*.
- doceo** (*doc, doct*), to teach: *doc-ile*, *doct-or*.
- domus**, a house: *dom-icile*.
- dono** (*don, donat*), to give: *don-or*, *donat-ion*.
- duco** (*duc, duct*), to lead: *con-duce*, *con-duct*.
- duo**, two: *du-plex*.
- emo** (*cem, empt*), to buy: *red-eem*, *red-empt-ion*.
- eo** (*it*), to go: *ex-it*.
- experior** (*exper, expert*) to try: *exper-ience*, *expert*.
- facio** (*fic, fact, sect, feit, fit, feas, feat, fy*), to make: *suf-fic-ient*, *fact-ion*, *ef-fect*, *counter-feit*, *re-fit*, *feas-ible*, *de-feat*, *satis-fy*.
- fama**, renown: *fam-ous*.
- fendo** (*fend, fens*), to ward off: *de-fend*, *de-fens-ive*.
- fero** (*fer, lat*), to carry, or bear: *fer-tile*, *re-lat-ive*.
- fides** (*fid, fi, [fy]*), faith: *fid-elity*, *af-fi-ance*, *de-fy* (properly, *to renounce faith*; then, *to challenge*).
- finco** (*fein, fict*), to pretend: *feign*, *fict-ion*.
- finis**, an end: *fin-ish*.
- firmus**, strong: *in-firm*.
- fiscus**, a money-chest: *fisc-al*.
- flecto** (*flect, flex*), to bend: *de-flect*, *in-flex-ible*.
- fligo** (*flig, flict*), to dash down: *pro-flig-ate*, *con-flict*.
- flos** (*flor, flour, flower*), a flower: *flor-al*, *flour-ish*, *de-flower*.
- fluo** (*flu, flux, fluct*), to flow: *flu-id*, *flux*, *fluct-uate*.
- foedus** (*feder*), a treaty: *feder-al*.
- folium** (*foli, foil*), a leaf: *foli-age*, *tre-foil*.
- fragilis** (*fragil, frail*), easily broken: *fragile*, *frail-ty*.
- frango** (*frag, fract*), to break: *frag-ment*, *fract-ure*.
- frater**, a brother: *frater-nal*, *friar* [French *frere*].
- frenum** (*frain*), a rein: *re-frain*.
- frequens** (*frequent*), often, crowded: *frequent-ed*.
- frons** (*front*), the forehead: *front-al*.
- fugio** (*fug, fugit*), to flee from: *re-fuge*, *tugit-ive*.
- fulgeo** (*fulg*), to be bright: *re-fulg-ent*.
- fundo** (*fund, found, fus*), to pour: *re-fund*, *con-found*, *in-fuse*.
- gaudium** (*gaud, joy*), delight: *gaud-y*, *joy-ous*. [*Joy*, old French *goie*; middle French *joye, oie*; also meant a jewel].
- gens** (*gent*), people: *gent-ile*.
- gero** (*ger, gest*), to carry: *bell-i-ger-ent*, *gest-ure*.
- gigno** (*gen, genit*), to be born: *con-gen-ial*, *con-genit-al*.
- gradus** (*grad, gress*), a step: *de-grade*, *de-gress*.
- gratis**, pleasing: *grate-ful*.
- gravis** (*grav, griev*), heavy: *grav-ity*, *ag-grieve*.
- grex** (*greg*), a flock: *con-greg-ation*.
- habito** (*habit, habitat*), to dwell: *habit-ant*, *habitat-ion*.
- haeres** (*her, hered*), an heir: *in-her-it*, *hered-itary*.
- haurio** (*haust*), to draw: *ex-haust-ion*.
- homo** (*hom, hum*), a man: *hom-icide*, *hum-an*.
- hospes** (*hospit, host*), a guest: *hospit-able*, *host-ler*.
- hostilis**, at war with: *hostil-ity*.
- insula**, an island: *pen-insul-ar*.
- invenio** (*invent*), to find out: *invent-ion*.
- jacio** (*ject*), to throw: *e-ject*.
- judex** (*judic*), a judge: *judic-iary*.
- jugum**, a yoke: *sub-jug-ate*.
- jungo** (*jug, junct*), to join: *con-jug-ate*, *con-junct-ion*.
- laedo** (*lid, lis*), to strike or injure: *col-lide*, *col-lis-ion*.
- laus** (*laud*), praise: *laud-at-ory*.
- lego** (*leg, lect*), to read: *leg-ible*, *pre-lect-ion*.
- levis** (*lev, lief, liev*), light: *lev-ity*, *re-lief*, *re-lieve*.
- lex** (*leg*), law: *leg-al*.
- ligo** (*lig, li*), to bind to: *lig-ament*, *li-able*.
- littera**, a letter: *liter-at-ure*.
- locus**, a place: *loc-al*.
- loquor** (*loqu, locut*), to speak: *e-loqu-ent*, *e-locut-ion*.
- luna**, the moon: *lun-ar*.
- lustrum** (*lustr, lustrat*), to shine: *lustr-ous*, *il-lustrat-ion*.
- magnus**, great: *magn-ify*.
- malus**, bad: *mal-ice*.
- maneo** (*man, mans*), to stay: *per-man-ent*, *mans-ion*.
- manus**, hand: *manu-al*.
- mater**, a mother: *mater-nal*.
- meditor** (*meditat*), to think: *meditat-ion*.
- medius** (*medi, meri*), middle: *medi-ation*, *meri-dian*.
- memoria**, memory: *memor-ial*.
- mens** (*ment*), mind: *ment-al*.
- merx** (*merc*), goods: *com-merc-ial*.
- migro** (*migr, migrat*), to wander: *migr-ate*, *im-migrat-ion*.
- miles** (*milit*), a soldier: *milit-ary*.
- miror** (*mir, mirat*), to wonder: *ad-mire*, *ad-mirat-ion*.
- misceo** (*misc, miscu, mixt*), to mingle: *misc-ellany*, *pro-miscu-ous*, *mixt-ure*.
- mitto** (*mit, miss, mess*), to send: *re-mit*, *re-miss-ion*, *mess-age*.
- mons** (*mont*), a mountain: *pro-mont-ory*.
- mors** (*mort*), death: *mort-al*.
- mos** (*mor*), manners, character: *mor-al-ity*.
- moveo** (*mov, mob, mo, mot*), to move: *move-ment*, *mob-ile*, *mo-ment*, *mot-ion*.

multus, many: multi-ply.
narro (*narrat*), to tell: narrat-ive.
nascor (*nasc, nat*), to be born: nasc-ent, nat-al.
navis, a ship: nav-ig-ation.
neuter (*neutri*), neither: neutr-al.
nobilis, well known: nobil-ity.
noceo (*noc, nox*), to harm: in-noc-ent, in-nox-ious.
norma, a rule: e-norm-ous.
nosco (*not*), to know: not-ify.
novus, new: nov-el.
nubo (*nub, nupt*), to marry: con-nub-ial, nupt-ials.
numerus, number: e-numer-ation.
nutrio (*nutri, nutrit*), to nourish: nutri-ment, nutrit-ion.
odor (*odor*), smell: odor-ous.
omnis, all: omni-potent.
opus (*oper, operat*), work: oper-ate, co-operat-ion.
ordo (*ordin*), order: ordin-ary.
pando (*pand, pans*), to spread: ex-pand, ex-pans-ive.
panis, bread: com-pan-ion, pan-try.
par (*par, peer*), equal: par-ity, com-peer.
pareo (*par, pear, parit*), to come to view: ap-par-ent, ap-pear, ap-parit-ion.
paro (*par, parat*), to get ready: pre-pare, pre-parat-ion.
pater (*pater, patr*), a father: pater-nal, patr-istic.
patria, one's own country: patri-otic.
pax (*pac*), peace: pac-ific.
pello (*pel, puls*), to drive: im-pel, im-pulse.
pendeo (*pend, pens*), to hang (intransitive): pend-ent, pens-ile.
pendo (*pend, pens*), to hang (transitive), or to weigh or pay: pend-ulum, pens-ion.
periculum (*peril*), danger: peril-ous.
pes (*ped*), a foot: ped-al.
plaudo (*plaud, plaus, plod*), to clap the hands, to make a noise: ap-plaud, ap-plause, ex-plode.
pleo (*ple, plet*), to fill: sup-ple-ment, com-plet-ion.
poena (*pen, pun*), punishment: pen-alty, pun-ishment.
pono (*pon, pos, posit, post*), to place: com-pon-ent, im-pose, posit-ion, im-post.
porto (*port, portat*), to carry: ex-port, ex-portat-ion.
possum (*poss, pot*), to be able: poss-ible, pot-ent.
possideo (*possess*), to have: possess-ion.
post, after: post-pone.
prehendo (*prehend, prehens, pris*), to take: com-prehend, prehens-ile, com-prise. [In im-pregn-able, the *g* is intrusive. The old French form is im-pren-able].
premo (*press*), to press: com-press-ion.
pretium (*pecti, prais, priz*), price: preci-pous, ap-praise, prize.
primus, first: prim-eval.
privo (*priv, privat*), to separate: de-priv-e, de-privat-ion.
profanus, unholy: profan-ation.
prope (*prop, prox*), near: prop-inquity, prox-imity.

publicus, public: re-public.
quaero (*quer, quir, quest, quisit*), to seek: quer-y, in-quire, in-quest, in-quisit-ion.
quies (*quiet*), rest: dis-quiet-ude.
rapiō (*rap, rapt, rept*), to snatch: rap-acious, rapt-ure, sur-rept-itious.
refuto (*refutat, refus*), to repel: refutat-ion, refuse.
rego (*reg, rect*), to rule: reg-ent, rect-itude.
res, a thing: re-al.
revereor (*rever*), to worship: rever-ence.
rideo (*rid, ris*), to laugh at: de-ride, de-ris-ion.
rogo (*rogat*), to ask: inter-rogat-ion. [de-rogate, is from **derogo**: to repeal a law, to take away, detract from; hence derogat-ory].
rosa, rose: prim-rose.
rumpo (*rupt*), to break: dis-rupt-ion.
rus (*rus, rur*), the country: rus-tic, rur-al.
sacer (*sacr*), sacred: sacr-ifice.
sanctus, holy: sanct-ify.
sapio (*sip*), to taste: in-sip-id.
sapiens (*sapient*), wise: sapient.
satis, enough: satis-ly.
scando (*scend, scens*), to climb: as-cend, scio, to know: sci-ence.
scribo (*scrib, script*), to write: de-scribe, de-script-ion.
seco (*seg, sect*), to cut: seg-ment, bi-sect.
sentio (*sent, sens*), to feel: sent-ient, sensi-tive.
sequor (*sequ, secut, su*), to follow: sequ-ence, per-secute, pur-sue.
sero (*ser, sert*), to sow, or put in a row: ser-ies, in-sert. [In con-cert, the *c* in *cert* stands for *s*, so in French *concerte*: Italian *concerto*, harmony. The word has no connection with *certo*, to contend.]
signum, a mark: sign-ify.
sileo, to be still: sil-ent.
sisto (*sist*), to cause to stand, to stop: re-sist.
solus, alone: sol-itary.
specio (*spec, spect*), to see: spec-ious, in-spect.
spero (*sper, spair, sperat*), to hope: pro-sper, de-spair, de-sperat-ion.
spiritus, breath: spirit.
spondeo (*spond, spons*), to answer: re-spond, re-spons-ive.
sponte, willingly: spont-aneous.
statuo (*statu, statut, stitut*), to set up: statue, statute, in-stitut-ion.
stillo (*stil, stillat*), to drop: de-stil, di-stillat-ion.
sto (*st, stat*), to stand: st-able, stat-ion.
struo (*stru, struct*), to build: con-strue, con-struct.
sumo (*sum, sumpt*), to take: pre-sume, pre-sumpt-ion.
suus, (*sui*), one's own: sui-cide.
tego (*teg, tect*), to cover: in-teg-ument, pro-tect.
tempero (*temper, temperat*), to moderate: temper-ance, in-temperate.
tempus (*tempor*), time: tempor-al.

tendo (*tend, tens*), to stretch: dis-tend, ex-tens-ion.

teneo (*ten, tent, tain*), to hold: ten-ure, re-tent-ion, ob-tain.

timidus, afraid: timid-ity.

traho (*trah, tract*), to draw: sub-trah-end, sub-tract.

triumphus, triumph: triumph-al.

unus, one: un-ity.

urna, a vase: urn.

uro (*ust*), to burn: com-bust-ion. [*com* = *con*, intensive, *wholly*. The *b* belongs to the root word, the old form of which was *buro*.]

vaco (*vac, vacat*), to be idle, or empty: vac-ant, vacat-ion.

vado (*vad, vas*), to go: in-vade, in-vas-ion.

valeo (*val, vail*), to be strong: pre-val-ent, pre-vail.

vallum, a trench: inter-val.

varius, different: vari-ous.

veho (*veh, vey, vex*), to carry: veh-icle, con-vey, con-vex.

velo (*vel, veal, velat*), to cover: en-vel-ope, re-veal, re-velat-ion.

vena, a vein: ven-ous.

venio (*ven, vent*), to come: con-vene, con-vent-ion.

ver, spring: ver-nal.

verbero (*verberat*), to strike: re-verbera'e.

verto (*vert, vers*), to turn: con-vert, converse.

vetus (*veter*), old: veter-an.

via, a way: de-vi-ate.

video (*vid, vis*), to see: pro-vid-ent, pro-vis-ion.

viridis (*verd*), green: verd-ant.

vita, life: vit-al.

vito, to shun: in-e-vit-able.

vivo (*viv, vict*), to live: re-vive, vict-uals.

voluntas, will: volunt-eer.

volvo (*volv, volut*), to roll: re-volve, e-volut-ion.

vor, to devour: vor-acious.

vulgus, the common people: vulg-ar.



